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The Stern Conservatory of Music has grown to such proportions during the last few years that Director Gustav Hollaender has found it necessary greatly to enlarge his quarters. By adding an entire etage during the past few months he has practically doubled the amount of floor space, so that now the institution has at its disposal all told fifty-five spacious rooms in the main building of the conservatory at Bernburger St. 22-A, not to mention the branch school situated in Charlottenburg. The growth of the Stern Conservatory under the directorship of Professor Hollaender has been remarkable and is one of the noteworthy features of the enormous development of the musical life of Berlin during the last two decades. When Hollaender purchased the school in the fall of 1894 there were only 200 pupils and the quarters of the conservatory

forty years been closely identified with the musical development of Berlin.

From the date of its founding by Julius Stern in 1850, this conservatory has always been identified with instructors of the highest order. Among those who have taught there in the past were Hans von Bülow, Theodore Kullak, Lilli Lehmann, Emile Sauret, Ferdinand Laub, Jenny Meyer, Heinrich da Ahna, Felix Dreychock, Alex-



MAIN ENTRANCE TO THE STERN CONSERVATORY.

ander Heinemann, Anton Hekking, Ernst Jedliczka; Richard Wuerst and Ludwig Bussler, the two famous theoreticians; Franz Rummel, Theodore Spiering and Otto Hegner. Every school of music must be judged by the quality of its work, by the musicians it turns out. Today pupils of the Stern Conservatory can be found on nearly all the important stages of Germany. One of the most brilliant illustrations is Frieda Hempel, who now is the star of the Berlin Royal Opera and who will be heard at the New York Metropolitan Opera House next season. She is a coloratura singer of the first rank and has been declared by all of the principal critics of the Continent to be in the class with Sembrich and Melba. Another pupil of the vocal department of this school who has won fame is Otilie Metzger, of the Hamburg Opera, and now considered by many to be the finest contralto in Germany. Her singing here at the recent performance of Mahler's eighth symphony was the solo feature of the evening. Alexander Heinemann, the celebrated lieder singer, also is a pupil of the conservatory, as are hundreds of other efficient artists who are contributing their quota to the musical activities of the day, not only in Germany itself but in every country where music is loved and cultivated.

Stern's Conservatory is in every sense an international school. No less than twenty-four different countries are represented among the students. Berlin, as the music center of the world, attracts music students from all parts

States, Guatemala, Mexico, Brazil, Chili, Argentine Republic, Cape Colony, East Indies, Australia and even China and Japan. An important feature of the work done at the school comprises the frequent public concerts given at Beethoven Hall during the season. Last year there were fifteen of these concerts, some with and some without orchestra. The school orchestra is an excellent organization made up entirely of pupils of the institution, as every instrument used in the modern orchestra is taught there and the experience which the students acquire by playing with orchestra before the public is invaluable. The programs of these fifteen concerts were very comprehensive, embracing works by practically every composer of importance. The following, for instance, given on June 18 of last year, is a good average example of the pupils' programs performed with orchestra:

Piano concerto in E flat.....Liszt
Concerto for oboe.....Klughardt
Violin concerto, second and third movements.....Beethoven
Aria from Achilleus.....Bruch
Piano concerto in A minor, first movement.....Grieg
Piano concerto in E minor, second and third movements.....Chopin
Violin concerto, No. 9, D minor, first and second movements.....Spohr
Piano concerto, G minor, second and third movements.....Saint-Saëns



THE STERN CONSERVATORY, BERLIN.

Recitative and aria from Elias.....Mendelssohn
Piano concerto in C minor, second and third movements.....Beethoven

The orchestra generally is conducted by Director Hollaender or one of the other teachers, but sometimes also by a pupil, as a special course in conducting is given at the school. One of the teachers of conducting last year was Josef Stransky, now of the New York Philharmonic.

At these fifteen concerts considerably more than 100 pupils were heard in public. An important department of the conservatory is the operatic school, of which Nicolaus Rothmühl is the head. Every spring a number of public operatic performances are given by the graduating pupils at one of the principal Berlin theaters. This spring there were six evenings at the Berlin Comic Opera. These performances are attended not only by the public, but are also frequently listened to by the intendants and directors of many German stages, who are on the lookout for new singers. It was at one of these public pupils' performances that Frieda Hempel was heard by Count von Hülsen, intendant of the Berlin Royal Opera, which resulted in her engagement at that institution. The six performances at the Comic Opera represented the culmination point of the work of the operatic department. Acts of the most important classic and modern operas were given and thus were numerous budding young singers launched upon their public career, for quite a number of them have obtained engagements. Director Hollaender himself conducted each of the six performances, while the stage management was in the hands of Nicolaus Rothmühl. Arranging performances of this kind, which are listened to not only by the public, but also by the critics, necessarily signifies a great deal of hard work and thorough preparation. Both Hollaender and Rothmühl have reason to be satisfied with the results obtained. The Stern Conservatory always has been identified with hard and conscientious work, both on



PROF. GUSTAV HOLLAENDER,
Director of the Stern Conservatory.

in the Wilhelm Strasse were very modest. The official report for the school year of 1910-11 shows an enrollment of 1,319 students, and this year the number has increased to about 1,500. The Stern Conservatory is today by far the largest school of music in Germany and, if I mistake not, on the European Continent; and this extraordinary growth, which has been normal, sound and healthy in every respect, has been due principally to the high artistic standards introduced and maintained by the director. Professor Hollaender not only has revealed a genius for organization and management, but he has demonstrated, above all, that he realizes that the principal thing in running a school of music is to have a corps of efficient teachers. He is ever on the lookout for first class instructors and gradually has added one illustrious name after another to the list until today his faculty numbers 136 capable teachers. Among these are many pedagogues of world wide fame, such as Selma Nicklass Kempner, Mathilde Mallinger, Franceschina Prevosti, the most important teachers of the vocal department, all three in their time celebrated operatic stars; Martin Krause, principal piano teacher and a pedagogue of world renown; Emma Koch, the distinguished Liszt pupil, noted alike as teacher and performer; Nicolaus Rothmühl, head of the operatic department, and Alexander Tiedemann, the violin teacher, who taught Mischa Elman for five years at Odessa before sending him to Auer. Further noted instructors of the institution are Hugo Heermann, Sam Franko, Max Gruenberg, violin; Dr. Leopold Schmidt, musical history; Wilhelm Klatte, theory; E. E. Taubert, piano, and J. C. Lusztig, aesthetics. The last named four all occupy positions as critics on the leading daily papers of Berlin and are among the best known music litterateurs of Germany. Philipp Ruefer, one of the teachers of piano, composition and ensemble playing, is a member of the senate of the Berlin Royal Academy of Arts and has for a period of



DIRECTOR HOLLAENDER IN HIS PRIVATE OFFICE AT THE STERN CONSERVATORY.

of the globe and it is but natural that they should, on arriving here, avail themselves of the opportunity of studying at so great an institution as this. The different countries represented at the school last year were Germany, which furnished the largest contingent, numbering 934 pupils, 431 of these being from Berlin; Austria-Hungary, Holland, Belgium, England, Scandinavia, Italy, Roumania, Bulgaria, Turkey, Russia (with 119 pupils), the United

the part of pupils and teachers and this has been particularly the case since Hollaender has been at its head. If the institution continues to develop during the next decade as it has done in the past ten years, even the entire front of the Philharmonic Building, in which the school is now located, will not suffice to accommodate all the teachers and pupils. Gustav Hollaender and his school represent one of the marked features of the musical life of Berlin.

Charles A. Ellis, manager of the Boston Symphony Orchestra, is spending a couple of weeks in Berlin. He has signed with Fritz Kreisler for a short tour of twenty concerts for next autumn. Twelve of these engagements will be played with the Boston Symphony Orchestra.

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The Emperor Franz Joseph has conferred upon Moriz Rosenthal the title of Kammervirtuos.

In spite of its cool reception in Berlin, von Hausegger's symphony is to be performed next season in Vienna, Munich, Dresden, Stuttgart, Karlsruhe and Düsseldorf. The work was condemned here with singular unanimity by all the Berlin critics, but it seems that these important cities are anxious to hear it, in spite of that, or is it perhaps for that very reason?

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ARTHUR M. ABELL.

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The German capital and the neighboring important town of Magdeburg express their appreciation of the great art of Carl Flesch through the medium of the critics and the daily press in the following terms:

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Carl Flesch concertized before a sold-out house in Beethoven Hall with the Philharmonic Orchestra under Dr. Ernst Kunwald. Herr Flesch is one of our very best violinists. He is not only a great virtuoso, but an artist of exceptional sincerity as well. His recitals rank with the few that leave a lasting impression behind.

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ADAM DIDUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TÄNZLER, tenor, Royal Opera, Karlsruhe.
FRANZ EGERIEFF, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

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hind. His rendering of the Beethoven concerto was a masterly achievement of the highest order. This composition, that every average violinist feels bound to place before his audience until he is well-nigh satiated, was invested with new life, new grandeur and new brilliancy by Flesch's nimble fingers. The artist then gave an account of Max Laurischkus' scherzo capriccioso, a work that affords a very grateful task for the violinist and sounds well, although it does not belong to the deep class of musical literature. Composer and interpreter were called repeatedly and received a brilliant ovation. Joachim's Hungarian concerto concluded the program.—Vossische Zeitung, Berlin, February 7, 1912.

KAUFMANNISCHER VEREIN, MAGDEBURG.

The most stirring feature was the engagement of Carl Flesch, who played Bach's E major concerto. It is given solely to the really elect, to the violinist possessing utmost breadth of tone, to disclose the innermost riches of Bach's music, which is apparently so difficult, because it—again apparently—seems attuned to the purely formal in music, and to convince the members of the audience, even though they but rarely or never pay heed to Bach, of the poetical beauty and vigorous pulsating life contained in his music. Since Fritz Kreisler, we have never listened to a violinist in Magdeburg, who could rank as a Bach interpreter with Flesch. Kreisler may perhaps be the more masculine of the two, but Flesch is the more soulful and therefore is more in touch with his audience. The breadth of his conception is remarkable, the crystalline purity of his tone surprising. He rendered the adagio in the Bach concerto with such entrancing sweetness that it revealed itself to us as a delicately poetical love song. Carl Flesch is both in dignity and achievements an exceptional artist. In the smaller works in which he played he was excellently accompanied by Fritz Wilke; he proved himself to be a musician averse to creating fleeting impressions by the help of outward fireworks of a dazzling, virtuoso nature.—Generalanzeiger, Magdeburg, December 5, 1911.

How the Critics View Gracia Ricardo.

Before Gracia Ricardo finished her studies in Berlin she made a successful debut in the Prussian capital in a program of modern songs. The critics viewed her work with careful analysis for even though a young singer they recognized in Madame Ricardo an artist of uncommon intelligence. Her voice was beautiful and she sang the German lieder with the purity of a native German. Her European tours were extended from Southern Russia to Northern Scotland, and she also appeared in Rome, Italy, and Christiania, Norway. Frequently she was asked if she wished to sing in opera, and among those who offered her an engagement was Arthur Nikisch. Simultaneously offers came for Leipzig and Dresden, and once Madame Ricardo was invited to substitute for Madame Melba at Covent Garden, London; but, to all these inducements the singer said, "No," and simply explained that she had chosen her field and that was concert and recital. Needless to state again that Madame Ricardo sings the European languages—German, French, Italian, Spanish and Swedish. As Madame Ricardo also sings most of the oratorios, her career has been from the first one of great usefulness. Choral and oratorio societies will be interested in her repertory. It should be recalled again that Madame Ricardo was especially favored by the late Johannes Brahms, with whom she coached; the great com-

poser considered her the best interpreter of the Brahms songs of any singer not of German birth.

The following extracts are from the press of Pittsburgh, St. Louis and Louisville:

Madame Ricardo's title to success lies not in the realm of voice quality, but through her ability to interpret, analyze and make vivid the text of her songs. In this field is her work an achievement. She endowed her lieder with a rare charm and picturesqueness quite remarkable. The songs in English were sung with clear diction and breadth. She won immense favor with her audience, besides numerous encores.—Pittsburgh Dispatch.

Madame Ricardo sang with great refinement of style a group of German lieder. Her voice is rather adaptable to these fragile little songs, and she succeeded in bringing out the sentiment. Her first group included songs from Massenet's "Le Cid," Strauss, Schumann and Brahms. She sang as an encore an old English song, "Lovely Celia." For her second appearance Madame Ricardo sang several exceedingly pretty little English songs, of which "In My Garden," by Liddle, was most appealing.—St. Louis Republic.

Louisville music lovers enjoyed a delightful matinee yesterday on the debut in America of Gracia Ricardo, the gifted soprano singer, who has been for some time among the most popular artists in concert work in Germany.

The local appearance of Madame Ricardo was made at the Schubert Masonic Theater in the first of a series of musical matinees that will be given during the season. A representative audience greeted her, and manifested its genuine admiration of her talents, which were displayed in a program of varied range and subject.

Beginning with a selection from Verdi's "Aida," which was sung with great sweetness and sympathetic spirit, Madame Ricardo carried her audience through a number of songs from the German and English composers closing with a most interesting group of lyrics by Mrs. Zudie Harris Reinecke, Louisville's clever composer.

Mrs. Reinecke's songs were a revelation to many of those present for their charming simplicity in theme and melody. Madame Ricardo gave them a most effective rendition and elicited hearty applause from the audience.

Madame Ricardo has a voice of remarkable range, rich and clear in its high notes, and under perfect control. She sings with absolute ease, and gives the sense of reserve power that is so often lacking in sopranos.—Louisville Herald.

Scharwenka in Switzerland.

After the close of the Berlin season and after finishing his work as head of the master class of piano playing at the conservatory which bears his name, Xaver Scharwenka will repair to his old haunt, Tarasp, in the upper Engadine, Switzerland, where he will spend the month of July. Scharwenka is a great lover of mountain air and he finds it necessary every summer, after the close of the strenuous Berlin season, to spend at least four weeks in the rarefied mountain atmosphere, such as Tarasp affords. Scharwenka has been an annual visitor to Tarasp for nearly a quarter of a century. He will be there this year, however, only during the month of July, as he is to spend the month of August at his new summer home on Lake Scharmützel, not far from Berlin.

Mrs. Wunnchick consulted her husband about their daughter's education. "Would you prefer to have daughter take her lessons home?" she asked. "It's all right for the drawing," replied her husband, who disliked noise, "but she'd better go to the teacher's residence for the singing and piano playing."—San Francisco Argonaut.

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On Opera in English.

CHICAGO, ILL., JUNE 3, 1912.

To The Musical Courier:

Regarding your recent article called "Opera in English Or—," I would say that as long as critics, managers, publishers and artists oppose with their tremendous force the progress of vocal music in the vernacular (opera, if it need be specialized) there is little use of the efforts of the valued staff of the Society for the Promotion of Opera in English. That the public would welcome hearing English sung in America and England, there can be little doubt, for vocal music had the beginning in all art making countries in the vernacular, and a contrary system is in direct opposition to the progress of musical art in any country. Our composers work in vain, for there is no argument necessary so long as English is not sung. "Atmosphere" is not needed when Verdi is sung in Germany in German. "Faust" (Gounod's) has been sung in many tongues without losing its charm.

When will we or how can we have a "beginning"?

So long as we are disloyal to our own tongue?

Never!

Schlegel gave Shakespeare to the German people, and we can get adequate translations of any opera, if we will, and the consequence will be an uplifting of every branch of musical art in America and England if we sing our master tongue. Enough can always be understood, to make it worth while, and no art lover will second any other system than "vocal music in the vernacular," in any country—that is, if music is to be for the people, part of art, which is supposed to elevate and we are ever to know our poets and composers.

ELEANOR EVEREST FREER.

Flora Field in Leipsic and Dresden.

Very seldom does a debutante in the musical arena attain such quick recognition as has been the case with Flora Field, the young American violinist. At her recent concerts given in Leipsic and Dresden she won immediate favor, as may be seen from the following enthusiastic reports on her playing:

Where, as is the case with this artist, the different most important qualities are united, such as rich musical gifts, virile temperament, a rare breadth and variety of tone and a highly developed bowing, enhanced by an almost masculine boldness in passage and double work, there the presence of great solid violinistic talents can be affirmed with entire conviction!—Neuste Nachrichten, Leipsic.

We came, we saw and she conquered. Flora Field decidedly possesses beautiful gifts. She casts the golden rays of her winning presence, of her aristocratic joyousness and her youthful warmth of expression on all that lies within her range.—Zeitung, Leipsic.

All the numbers and various movements on the program were delivered with fine conception, rich phrasing and much warmth of tone.—Tageblatt, Leipsic.

Flora Field left the impression behind of a decided musical personality. She gained a wealth of deserved applause for her work.—Die Abendzeitung, Leipsic.

The rendering of the second concerto by Bruch proved that Flora Field has attained a high technical standard in an excellent school, and that she is also possessed of a sweet, soft richness of tone.—Neuste Nachrichten, Dresden.

Flora Field, a charming violinist from Leopold Auer's school, gave a concert in the Palmengarten that left most favorable memories behind. The artist owns temperament and thorough musical conception, which became apparent in her rhythmical assurance and her power to interpret compositions true to the spirit of the work.—Nachrichten, Dresden.

A young American violinist, Flora Field, who has graduated from Leopold Auer's school, made her debut in Dresden on Thursday. We became acquainted in her with an artist equipped with a broad tone of great beauty and an assurance and certainty surprising for her age. Her bowing is distinguished by a decided wealth of rhythmical power.—Anzeiger, Dresden.

A really talented violinist! Flora Field comes to us as a finished virtuoso from Leopold Auer's school in St. Petersburg; her chief gift is, however, a healthy, beautiful and perfectly pure cantilene. She will go far with that.—Journal, Dresden.

Sulli to Teach This Summer.

Giorgio Sulli, the well known New York teacher, having been requested by many teachers and artist pupils to

continue teaching during the summer, will be at his studio Monday, Wednesday and Saturday each week during July and August.

Davenport Engberg Orchestra.

Through the efforts of Madame Davenport Engberg the town of Bellingham, Wash., has succeeded in forming an orchestra which will be a source of pride to that far Western city. Herewith is presented a picture of the or-



DAVENPORT ENGBERG ORCHESTRA OF BELLINGHAM, WASH.
Mrs. Engberg, conductor.

chestra and the personnel of the same. The first concert of the Davenport Engberg Orchestra took place in Bellingham on May 3. Bellingham has a population of about 3,500.

The program given at the recent concert follows:

Tannhäuser March Wagner
Peer Gynt Suite, op. 46 Grieg

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Violin solo, Souvenir de Moscou Wieniawski
Charles Morse.
(With orchestra accompaniment.)
Säterjentes Sondag (arr. Johan Svendsen) Ole Bull
Minuette Boccherini
Song of Evening Star Wagner
Cello solo, Mr. Stone.

Violin solo—
Humoreske Dvorik
Moise, variations on G string alone Paganini
Charles Morse.

Ave Varum Corpus (arr. Gustav Saenger) Mozart
Pizzicate Polka Delibes
Valse Lento Delibes
Spanish Dance (arr. Gustav Saenger) Moszkowski

The personnel of the orchestra includes the following players:

First violins: Charles Morse, concertmaster; Mrs. Harry Ellis, Miss Jordan, Lee Scott, Mrs. Harris, Miss Mathes, Edward Larson, Miss Fredheim, Mr. Hanks, Renard Tuben.

Second violins: Carl Moldrem, principal; Mabel Monroe, Martha Cauffman, Mr. Hyden, Miss Bradley, Aldema Giles, J. Hansen, Miss Miller, Harry Hubbard, F. Petersen.

Violas: Mr. Clark, J. Hartness, Mr. McTaggart, George Andrus, Mr. Speas.

Violoncellos: P. E. Stone, soloist; Mrs. Stone, Mr. Epley, Walter Mackey, Mr. Chichester, Mr. Shaw.

Contrabass: George Ludwig, Boyd Speas.

Piano: Mrs. C. X. Larrabee.

Flute: Mr. Brigham.

Librarian: Miss Fredheim.

Riverside Symphony Season.

The Riverside (Cal.) Symphony Orchestra, of which B. Roscoe Shryock is the musical director, closed its third season with a concert, Tuesday evening, May 28, at the Woman's Club House in Riverside. The Riverside Festival Chorus joined with the orchestra in the "Hallelujah" chorus from "The Messiah" (Handel). The remainder of the program consisted of Beethoven's fifth symphony, "Dreams" by Wagner, march and chorus from "Tannhäuser" and the prelude to "Die Meistersinger."

The orchestra will begin the fourth season in October and, as usual, five concerts will be given during 1912-1913.

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AND CONCERT STAGE

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CHARLES DALMORES, tenor, Metropolitan Opera Co. and Covent Garden. Lohengrin of Bayreuth festival.
ADAM DIDUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TARELER, tenor, Royal Opera, Karlsruhe.
FRANZ KOENIG, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked * are those of pupils of Mme. Emerich.

hind. His rendering of the Beethoven concerto was a masterly achievement of the highest order. This composition, that every average violinist feels bound to place before his audience until one is well-nigh satiated, was invested with new life, new grandeur and new brilliancy by Flesch's nimble fingers. The artist then gave an account of Max Laurichskus' scherzo capriccioso, a work that affords a very grateful task for the violinist and sounds well, although it does not belong to the deep class of musical literature. Composer and interpreter were called repeatedly and received a brilliant ovation. Joachim's Hungarian concerto concluded the program.—Vossische Zeitung, Berlin, February 7, 1912.

KAUFMANNISCHER VEREIN, MAGDEBURG.

The most stirring feature was the engagement of Carl Flesch, who played Bach's E major concerto. It is given solely to the really elect, to the violinist possessing utmost breadth of tone, to disclose the innermost riches of Bach's music, which is apparently so difficult, because it—again apparently—seems attuned to the purely formal in music, and to convince the members of the audience, even though they but rarely or never pay heed to Bach, of the poetical beauty and vigorous pulsating life contained in his music. Since Fritz Kreisler, we have never listened to a violinist in Magdeburg, who could rank as a Bach interpreter with Flesch. Kreisler may perhaps be the more masculine of the two, but Flesch is the more soulful and therefore is more in touch with his audience. The breadth of his conception is remarkable, the crystalline purity of his tone surprising. He rendered the adagio in the Bach concerto with such entrancing sweetness that it revealed itself to us as a delicately poetical love song. Carl Flesch is both in dignity and achievements an exceptional artist. In the smaller works in which he played he was excellently accompanied by Fritz Wilke; he proved himself to be a musician averse to creating fleeting impressions by the help of outward fireworks of a dazzling, virtuoso nature.—Generalanzeiger, Magdeburg, December 5, 1911.

How the Critics View Gracia Ricardo.

Before Gracia Ricardo finished her studies in Berlin she made a successful debut in the Prussian capital in a program of modern songs. The critics viewed her work with careful analysis for even though a young singer they recognized in Madame Ricardo an artist of uncommon intelligence. Her voice was beautiful and she sang the German lieder with the purity of a native German. Her European tours were extended from Southern Russia to Northern Scotland, and she also appeared in Rome, Italy, and Christiania, Norway. Frequently she was asked if she wished to sing in opera, and among those who offered her an engagement was Arthur Nikisch. Simultaneously offers came for Leipzig and Dresden, and once Madame Ricardo was invited to substitute for Madame Melba at Covent Garden, London; but, to all these inducements the singer said, "No," and simply explained that she had chosen her field and that was concert and recital. Needless to state again that Madame Ricardo sings the European languages—German, French, Italian, Spanish and Swedish. As Madame Ricardo also sings most of the oratorios, her career has been from the first one of great usefulness. Choral and oratorio societies will be interested in her repertory. It should be recalled again that Madame Ricardo was especially favored by the late Johannes Brahms, with whom she coached; the great com-

poser considered her the best interpreter of the Brahms songs of any singer not of German birth.

The following extracts are from the press of Pittsburgh, St. Louis and Louisville:

Madame Ricardo's title to success lies not in the realm of voice quality, but through her ability to interpret, analyze and make vivid the text of her songs. In this field is her work an achievement. She endowed her lieder with a rare charm and picturesqueness quite remarkable. The songs in English were sung with clear diction and breadth. She won immense favor with her audience, besides numerous encores.—Pittsburgh Dispatch.

Madame Ricardo sang with great refinement of style a group of German lieder. Her voice is rather adaptable to these fragile little songs, and she succeeded in bringing out the sentiment. Her first group included songs from Massenet's "Le Cid," Strauss, Schumann and Brahms. She sang as an encore an old English song, "Lovely Celia." For her second appearance Madame Ricardo sang several exceedingly pretty little English songs, of which "In My Garden," by Liddle, was most appealing.—St. Louis Republic.

Louisville music lovers enjoyed a delightful matinee yesterday on the debut in America of Gracia Ricardo, the gifted soprano singer, who has been for some time among the most popular artists in concert work in Germany.

The local appearance of Madame Ricardo was made at the Schubert Masonic Theater in the first of a series of musical matinees that will be given during the season. A representative audience greeted her, and manifested its genuine admiration of her talents, which were displayed in a program of varied range and subject.

Beginning with a selection from Verdi's "Aida," which was sung with great sweetness and sympathetic spirit, Madame Ricardo carried her audience through a number of songs from the German and English composers closing with a most interesting group of lyrics by Mrs. Audie Harris Reinecke, Louisville's clever composer.

Mrs. Reinecke's songs were a revelation to many of those present for their charming simplicity in theme and melody. Madame Ricardo gave them a most effective rendition and elicited hearty applause from the audience.

Madame Ricardo has a voice of remarkable range, rich and clear in its high notes, and under perfect control. She sings with absolute ease, and gives the sense of reserve power that is so often lacking in sopranos.—Louisville Herald.

Scharwenka in Switzerland.

After the close of the Berlin season and after finishing his work as head of the master class of piano playing at the conservatory which bears his name, Xaver Scharwenka will repair to his old haunt, Tarasp, in the upper Engadine, Switzerland, where he will spend the month of July. Scharwenka is a great lover of mountain air and he finds it necessary every summer, after the close of the strenuous Berlin season, to spend at least four weeks in the rarefied mountain atmosphere, such as Tarasp affords. Scharwenka has been an annual visitor to Tarasp for nearly a quarter of a century. He will be there this year, however, only during the month of July, as he is to spend the month of August at his new summer home on Lake Scharmützel, not far from Berlin.

Mrs. Wunnchick consulted her husband about their daughter's education. "Would you prefer to have daughter take her lessons home?" she asked. "It's all right for the drawing," replied her husband, who disliked noise, "but she'd better go to the teacher's residence for the singing and piano playing."—San Francisco Argonaut.

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On Opera in English.

CHICAGO, Ill., June 3, 1912.

To The Musical Courier:

Regarding your recent article called "Opera in English Or—" I would say that as long as critics, managers, publishers and artists oppose with their tremendous force the progress of vocal music in the vernacular (opera, if it need be specialized) there is little use of the efforts of the valued staff of the Society for the Promotion of Opera in English. That the public would welcome hearing English sung in America and England, there can be little doubt, for vocal music had the beginning in all art making countries in the vernacular, and a contrary system is in direct opposition to the progress of musical art in any country. Our composers work in vain, for there is no argument necessary so long as English is not sung. "Atmosphere" is not needed when Verdi is sung in Germany in German. "Faust" (Gounod's) has been sung in many tongues without losing its charm.

When will we or how can we have a "beginning"?

So long as we are disloyal to our own tongue?

Never!

Schlegel gave Shakespeare to the German people, and we can get adequate translations of any opera, if we will, and the consequence will be an uplifting of every branch of musical art in America and England if we sing our master tongue. Enough can always be understood, to make it worth while, and no art lover will second any other system than "vocal music in the vernacular," in any country—that is, if music is to be for the people, part of art, which is supposed to elevate and we are ever to know our poets and composers.

ELEANOR EVEREST FREER.

Flora Field in Leipzig and Dresden.

Very seldom does a debutante in the musical arena attain such quick recognition as has been the case with Flora Field, the young American violinist. At her recent concerts given in Leipzig and Dresden she won immediate favor, as may be seen from the following enthusiastic reports on her playing:

Where, as is the case with this artist, the different most important qualities are united, such as rich musical gifts, virile temperament, a rare breadth and variety of tone and a highly developed bowing, enhanced by an almost masculine boldness in passage and double work, there the presence of great solid violinistic talents can be affirmed with entire conviction.—Neuste Nachrichten, Leipzig.

We came, we saw and she conquered. Flora Field decidedly possesses beautiful gifts. She casts the golden rays of her winning presence, of her aristocratic joyousness and her youthful warmth of expression on all that lies within her range.—Zeitung, Leipzig.

All the numbers and various movements on the program were delivered with fine conception, rich phrasing and much warmth of tone.—Tageblatt, Leipzig.

Flora Field left the impression behind of a decided musical personality. She gained a wealth of deserved applause for her work.—Die Abendzeitung, Leipzig.

The rendering of the second concerto by Bruch proved that Flora Field has attained a high technical standard in an excellent school, and that she is also possessed of a sweet, soft richness of tone.—Neuste Nachrichten, Dresden.

Flora Field, a charming violinist from Leopold Auer's school, gave a concert in the Palmengarten that left most favorable memories behind. The artist owns temperament and thorough musical conception, which became apparent in her rhythmical assurance and her power to interpret compositions true to the spirit of the work.—Nachrichten, Dresden.

A young American violinist, Flora Field, who has graduated from Leopold Auer's school, made her debut in Dresden on Thursday. We became acquainted in her with an artist equipped with a broad tone of great beauty and an assurance and certainty surprising for her age. Her bowing is distinguished by a decided wealth of rhythmical power.—Anzeiger, Dresden.

A really talented violinist! Flora Field comes to us as a finished virtuoso from Leopold Auer's school in St. Petersburg; her chief gift is, however, a healthy, beautiful and perfectly pure cantilene. She will go far with that.—Journal, Dresden.

Sulli to Teach This Summer.

Giorgio Sulli, the well known New York teacher, having been requested by many teachers and artist pupils to

continue teaching during the summer, will be at his studio Monday, Wednesday and Saturday each week during July and August.

Davenport Engberg Orchestra.

Through the efforts of Madame Davenport Engberg the town of Bellingham, Wash., has succeeded in forming an orchestra which will be a source of pride to that far Western city. Herewith is presented a picture of the or-



DAVENPORT ENGBERG ORCHESTRA OF BELLINGHAM, WASH.
Mrs. Engberg, conductor.

chestra and the personnel of the same. The first concert of the Davenport Engberg Orchestra took place in Bellingham on May 3. Bellingham has a population of about 3,500.

The program given at the recent concert follows:

Tannhäuser March Wagner
Peer Gynt Suite, op. 46 Grieg

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Charles Morse.
(With orchestra accompaniment.)
Säterjentes Sondag (arr. Johan Svendsen) Ole Bull
Minuette Boccherini
Song of Evening Star Wagner
Cello solo, Mr. Stone.

Violin solo—
Humoreske Dvorák
Moise, variations on G string alone Paganini
Charles Morse.
Ave Varum Corpus (arr. Gustav Saenger) Mozart
Pizzicato Polka Delibes
Valse Lento Delibes
Spanish Dance (arr. Gustav Saenger) Moszkowski

The personnel of the orchestra includes the following players:

First violins: Charles Morse, concertmaster; Mrs. Harry Ellis, Miss Jordan, Lee Scott, Mrs. Harris, Miss Mathes, Edward Larson, Miss Fredheim, Mr. Banks, Renard Tuben.

Second violins: Carl Moldrem, principal; Mabel Monroe, Martha Cauffman, Mr. Hyden, Miss Bradley, Aldema Giles, J. Hansen, Miss Miller, Harry Hubbard, F. Petersen.

Violas: Mr. Clark, J. Hartness, Mr. McTaggart, George Audrus, Mr. Speas.

Violoncellos: P. E. Stone, soloist; Mrs. Stone, Mr. Epley, Walter Mackey, Mr. Chichester, Mr. Shaw.

Contrabass: George Ludwig, Boyd Speas.

Piano: Mrs. C. X. Larrabee.
Flute: Mr. Brigham.
Librarian: Miss Fredheim.

Riverside Symphony Season.

The Riverside (Cal.) Symphony Orchestra, of which B. Roscoe Shryock is the musical director, closed its third season with a concert, Tuesday evening, May 28, at the Woman's Club House in Riverside. The Riverside Festival Chorus joined with the orchestra in the "Hallelujah" chorus from "The Messiah" (Handel). The remainder of the program consisted of Beethoven's fifth symphony, "Dreams" by Wagner, march and chorus from "Tannhäuser" and the prelude to "Die Meistersinger."

The orchestra will begin the fourth season in October and, as usual, five concerts will be given during 1912-1913.

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Ilse Veda Duttlinger, a Gifted Violinist.

The young violinist, Ilse Veda Duttlinger, whose name appears among the excellent list of artists under the management of R. E. Johnston for next winter, is an American. She was born in St. Louis of German-French parentage and at an early age showed a marked talent and love for music. In this she was humored and she chose the violin.

Miss Duttlinger enjoys an international education, having been taken abroad by her mother, while yet a child, for travel and study. She has mastered five languages, and like most true artists, she is a lover of nature and has lived among and made herself a part of many quaint and historical surroundings. While at Frascati, near Rome, she stayed at the famous old convent of San Carlo, where she took a singular pleasure in playing for the poor and sick in the hospital there, and on moonlight nights this slender young girl, standing on the old marble steps, played as if inspired, while the listeners in the shadows sat seemingly hypnotized.

Miss Duttlinger has been extremely fortunate in meeting with and playing privately for many of the great men

of music. Among them Sgambati, Alessandro Longo, Max Bruch and Gabrilowitsch. Their interested attention and praise will linger long among her golden memories. Max Bruch enthusiastically accompanied from memory his well known concertos.

The young violinist has had the benefit of four years' study under Prof. Leopold Auer, not only as his private pupil, but also at the Imperial Conservatory in St. Petersburg. During the last two years she has won fame concertizing in the musical centers of Europe, some of the larger cities having heard and approved of her being Berlin, Munich, Dresden, Frankfurt, Leipzig, Nürnberg, Minden, Gera, Prague, The Hague, Amsterdam, Rotterdam, St. Petersburg, Riga and Viborg. In many places she was engaged as soloist with the symphony orchestras, the most notable being Prague, Nürnberg, Gera, Minden, Bielefeld, Riga and Viborg.

Full of temperament, gifted with a wonderful memory and undaunted presence of mind, her permanent success is assured.

Namara-Toye on the Ocean.

Madama Namara-Toye, the soprano, sailed from Boston on the steamship Canopic, of the White Star Line, Saturday, June 8, for an extended tour. She will remain abroad until October, when she returns to America to begin her second concert tour under the management of R. E. Johnston. The singer already has been booked as soloist with the Mozart Society of New York, the New York Philharmonic and Philadelphia orchestras, recitals and concerts in Buffalo, Syracuse, Cleveland, St. Louis, Albany, Troy, Cedar Rapids, Cedar Falls, Iowa City, Keokuk, and Appleton.

"Miss Smallvoice has no volume, has she?"

"Oh, yes, a volume of unfavorable press notices."

Sinfonia Convention.

The Sinfonia Phi Mu Alpha Fraternity of America held its twelfth annual convention at the New England Conservatory of Music, Boston Mass., as the guest of Alpha Chapter, on May 29, 30 and 31.

The important and notable features transacted during the convention were:

The offering of a prize of \$100 in cash and a gold medalion for the best composition of a string quartet.

The granting of a charter for a chapter of the Sinfonia in the university at Granville, Ohio. Denison University. This, the thirteenth chapter, is known as Nu.

The appointing of a national committee on music education and legislation, consisting of Prof. Herbert B. Hilliard, Ithaca, N. Y.; Prof. Basil Gauntlett, University of

Missouri, Columbia, Mo., and Prof. R. B. von Kleinsmid, De Pauw, University, Greencastle, Ind.

The following men were elected to honorary membership: Eben D. Jordan, patron and promoter of the best in music; Wallace Goodrich, conductor of the Boston Opera House; Louis C. Elson, lecturer and music critic, all of Boston; and Peter C. Lutkin, dean of North Western University School of Music, and conductor of Evanston Festival, Evanston, Ill.

The following were elected officers for the ensuing year: Percy J. Burrell, Boston, supreme president; Burleigh E. Jacobs, Ann Arbor, supreme secretary-treasurer; Harry D. Kaiser, Philadelphia, supreme historian.

University of Oklahoma, Norman, Okla., was chosen as the place for the meeting of the convention in 1913.

MUSIC IN OREGON.

445 SHERLOCK BUILDING,
PORTLAND, ORE., JUNE 1, 1912.

Monday evening, May 13, an organ recital was given in the Trinity Episcopal Church under the auspices of the Washington-Oregon Chapter of the American Guild of Organists. F. W. Goodrich, Lucien E. Becker and William R. Boone, organists, appeared. The full vested choir of the church, under the direction of W. H. Boyer, assisted, and Eva Wells, soprano, sang a solo. The following organists of Portland are members of the guild: Carl Denton, Daniel H. Wilson, Leonora Fisher, F. E. Chapman, William R. Boone, R. J. Hutchison, W. M. Wilder, Melvin B. Ogden, F. W. Goodrich, Lucien E. Becker and Ralph W. Hoyt.

Gustaf Holmquist, basso, of Chicago, sang under the direction of the Singing Club Columbia, May 11. He is known to MUSICAL COURIER readers and made an excellent impression here. Mr. Holmquist's brother is the director of the club which gave a number of songs, all unaccompanied, and, like the soloist, was forced to respond to encores. E. E. Coursen was at the piano.

A meritorious concert was given in the Heilig Theater recently for the benefit of the Babies' Fresh Air Society. The following musicians participated: Beatrice Dierke, pianist; Rose Bloch Bauer, soprano; Susie Fennel Pipes, violinist; John Claire Montieth, baritone; Charles Duncan Raff, cellist, and J. Hutchison, accompanist.

Mary Cheney, soprano; Ellison Van Hoose, tenor, and Oscar Ehrigott, baritone, all of New York, will sing at the Rose Musical Festival in this city on June 7, 8 and 11. A chorus of 1,250 voices has been rehearsing for this event. The orchestra numbers thirty-six men, with a full instrumentation. Frederick E. Chapman will wield the baton.

An attractive recital was given by the violin pupils of E. O. Spitzner in the Masonic Temple, May 20. Mozart's minuet from the G minor symphony was well played by fifteen violinists, assisted by F. Konrad, cellist, and Jessie Lewis, pianist. A violin chorus of forty members gave several selections entirely from memory. The bowing was admirable and the ensemble pleased. Elsie Lewis, Modesta Mortensen, Dorothy Frazer and Jamieson Parker were soloists. They won much applause. Three trios were delightfully interpreted by Mr. Spitzner, violinist; F. Konrad, cellist, and Jessie Lewis, pianist. Several of Mr. Spitzner's interesting compositions were on the program. The accompaniments were played by Katherine Lewis, Genevieve Frazer and Mr. Spitzner. One of the largest musical crowds of the season attended the recital.

JOHN R. OATMAN.

Senator Rayner was condemning the argument of a political opponent.

"This man," he said, "misunderstood me. He misunderstood me as completely as the little boy misunderstood the ear trumpet."

"One Sunday morning in church as the hymn was beginning, he saw a man take an ear trumpet from his bosom and clap it to his ear."

"'Oh, ma, look,' he whispered, excitedly, to his mother. 'That there gentleman must be goin' to play by ear!'"—Philadelphia Record.

IRENE ARMSTRONG

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Publications and Reviews.

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Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

"A SECRET FROM BACCHUS" "CATO'S ADVICE." Two choruses for men's voices, unaccompanied. By Bruno Huhn.

In both of these choruses the composer has made effective and skillful arrangements of his two genial songs in which he has so admirably caught the old English spirit. And it is in just such works as these that the unaccompanied chorus sounds at its best. In our opinion much of the elaborate chromatic harmony of works that are ultramodern and distinctly instrumental in character is quite ineffective when sung by an unaccompanied chorus. This may be a matter of opinion, but, at any rate, we find these two broad, manly and genial songs of Bruno Huhn wholly satisfactory as male choruses.

"HOW SHALL I SING THAT MAJESTY." Sacred song with chorus *ad lib.* By John Pointer.

We have found it highly interesting to study the structure of this song purely from a technical point of view. The composer has constructed his accompaniment like a piece of counterpoint, and has filled it with canonical imitations that make it sound like a part of the development section of a classical sonata. Yet on top of all this facile counterpoint a fluent and singable melody for the voice goes on its way entirely unhampered by the scholastic art below it. The spirit of the song is manly and free from any of the romantic or the erotic suggestions which mar so many songs that are professedly sacred. The compass of this song is from C up to G, and lies entirely in the range of a medium voice. We think the title page, which says the song is for high voice, is misleading.

"LUNGI DAL CARO BENE" ("Far from My Love I Languish"). Song with accompaniment for piano. By Giuseppe Sarti. Edited and arranged by Bruno Huhn.

Those who like these old Italian and purely vocal melodies will find in this example from Sarti a most pleasing song which will prove of especial value to teachers of singing. Bruno Huhn has carefully added everything needed to interpret this melody at it should be rendered, and the English version by Henry G. Chapman has literary merit quite apart from its value as a singing lyric with good vowels.

"CONCENTRATION AND KEYBOARD FACILITY." Constructive piano technic for mental and muscular training. By Louis Stillman.

To begin with, the musical value of these exercises is nil. That is their first recommendation as exercises intended to concentrate the mind on technical matters. No student of the piano can avoid being carried away at times by the beauty of the music he is playing, though he may forget his fingers and fall into bad technical habits by allowing himself so to be carried away. Louis Stillman has settled that difficulty, once and for all, by omitting musical interest.

His exercises are systematically arranged so as to develop the power and suppleness of the hand under all conditions, contracted, normally open, and widely extended. Each technical form is thoroughly provided for and there are numerous chromatic, diatonic, arpeggiated, passages in all keys, as well as ample wrist studies in the form of octaves and chords. Such a work as this must do good to any piano student who gives it even the least amount of serious attention. And if these exercises are intelligently and conscientiously practised we hardly see the necessity of supplementing them with other exercises of the same nature, as they are so complete in themselves.

Leonard & Co., London.

"MOMENT SERIEUX AND MENUET." Two pieces for piano. By W. H. Eayres.

Both of these short pieces are devoid of anything approaching technical brilliancy. There are no passages, in the concert pianist sense of the term. On the other

hand, the composer has treated the instrument much after the manner of a Mendelssohn "Song without words" in the first number, and he has put considerable Mozartean grace into the Old World menuet. Of course there are suggestions of modern harmony now and then that show these pieces to be the work of a musician of a later epoch than that of Mozart; yet the spirit of the old style is admirably kept in the menuet, and the music is fuller in sound than the old works are because of the wider spread chords and greater number of notes.

The "Moment Sérieux" is no more serious than an interesting andante from a classical sonata, and not at all funereal or gloomy.

The H. Kirkus Dugdale Company, Washington.

"MY EARLY HOME." Song. By E. Bertha Yocum.

This song has uneven merits. The melody is very much in the spirit and vocal manner of some of the more serious songs of the Italian eighteenth century school. There were numerous contemporaries of Leo, Marcello, Durante and Scarlatti, who wrote, at times, melodies that would not have put this song of E. Bertha Yocum to shame.

Harmonically, however, there is a certain monotony in the accompaniment of this modern American song written in the old style. When modern harmonies are dispensed with it is necessary to be very careful with the cadences and to seek as much variety as is possible with the restricted harmonies of the old diatonic style. Failing this precaution, the composer is liable to repeat the perfect cadence, from dominant to tonic, too often, as E. Bertha Yocum has done.

In our opinion, however, it is more desirable to compose in the modern manner than in the discarded style of

THE ARTISTIC SENSATION of the CHICAGO--PHILADELPHIA GRAND OPERA COMPANY

Mme. CAROLINA WHITE

AS MALIELLA IN WOLF-FERRARI'S "JEWELS OF THE MADONNA."

Madame C. White is one of the foremost prima donnas on the operatic stage and is a magnificent recital artist. She will fill occasional concert engagements during the opera season. By special arrangement with the Chicago-Philadelphia Grand Opera Company Madame White will make an extended concert tour beginning in January next under the

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a century and a half ago. When the old style is attempted, moreover, great judgment and skill are required to avoid monotony. Apart from this sameness we have no fault to find with this very vocal song.

MUSIC IN TOLEDO.

TOLEDO, Ohio, June 5, 1912.

Advanced pupils of Walter Bently Ball, head of the vocal department, Toledo Conservatory, assisted in a May Musicales, given last Friday evening. Those participating were: Mrs. Elmer Miller, Minnie Plotken, Dorothy Elton, Mrs. Herbert Standish, May Marr, Alice O'Brien, Louise Baldwin, Mrs. L. H. Forider, Mr. Ball, and a double trio of voices with violins, played by Miss Richardson and Miss Machen. Delightful support was given at the piano during the evening by Mrs. Ball, Frank Nold and Mrs. Dorothy Longnecker.

Nellie Bash directed a fine program of music at the home of Mrs. C. H. Whitaker last Wednesday. Louise Baldwin's voice was heard to good advantage in "Who Knows?" (Ball), "The Night Has a Thousand Eyes" (Parsons), and "My Laddie," (Thayer). Pauline Brown and Neva Bierly appeared in violin duets. Mrs. R. C. Longfellow and Josephine B. Smith were the acceptable accompanists.

J. Charles Kunz left on Tuesday for a summer's study abroad with Harold Bauer. An old Toledoan, Iliff Garrison, now of Syracuse University, will go with Mr. Kunz.

Lynell Reid, violinist, of the Zenobia, will spend the summer in the White Mountains.

Sophia Tonemeyer Rideout presented a good program at Grace Reformed Church on Tuesday night. Mr. and Mrs. Thomas Davies were heard in the duo from "Romeo and Juliet," "Il fait encore nuit" and other numbers. Mrs. Rideout and Mr. Nold gave Saint-Saëns' concerto in G minor on two pianos. Helen Johnstone, violinist,

was heard in Grieg's sonata in G minor. Evans Chase, baritone, gave "Israel" by King, and "Myself When Young" from "The Persian Garden," with Alice Williams at the piano.

Paul Geddes will spend some time in the Wyoming mountains this summer, going East later to list some new songs for his coming engagements. He is a most popular baritone in Toledo and elsewhere.

A roof garden concert will be given Friday on the Y. M. C. A. building, under the direction of Edward Holmes. This will be the first entertainment of this kind ever given in Toledo.

Last Sunday night, under the direction of Herbert Foster Sprague, the full choir of Trinity Church gave the Amen Chorus from "Stabat Mater." Master Cloyce Halstead sang Handel's "Angels Ever Bright and Fair," and a number of the choir boys gave solo numbers and quartets from "Stabat Mater." William Zapfe also assisted in the program.

EVA D. GARD.

MUSIC IN MT. VERNON, IA.

MT. VERNON, Iowa, June 5, 1912.

The Cornell College Conservatory of Music has had a prosperous year. The musical season began with a recital by Hugo Kortschak, the gifted violinist. Next in the Conservatory course was a fine recital by Lucille Stevenson, soprano. The last number in the course was given by Henriot Levy, and was, like the other two, of unusual interest and beauty.

"The Messiah" was given, as usual, just before the Christmas holidays. It was excellently presented by the Oratorio Society of 140 voices; the college orchestra of thirty-five pieces; Garda Metcalf, soprano; Esther Houk, contralto; David Duggan, tenor; Lowell Welles, bass; Frank H. Shaw, conductor.

There have been twelve pupils' recitals this spring. There were two junior recitals in organ, two in voice, one in violin, and three in piano. Three of the senior recitals were piano and one violin. The programs were fresh and unhackneyed, and were exceedingly well given. The college orchestra assisted in playing the concertos.

The greatest musical event of the year was the festival, which was given May 24-25. Friday afternoon a recital was given by Arthur Shattuck, pianist, assisted by Hans Letz, violinist. The evening concert was performed by the Theodore Thomas Orchestra, with Madame Schumann-Heink as soloist, and was truly a great program. Saturday afternoon was a symphony concert by the Thomas Orchestra, with a solo by Madame van der Veer, and a concerto by Arthur Shattuck. Saturday evening the Oratorio Society, with the Thomas Orchestra accompanying, Reed Miller soloist, and Frank H. Shaw conducting, gave "Hix-watha's Wedding Feast." The orchestra played several numbers, and Florence Hinkle and Mr. Witherspoon sang, making a concert which was worthy to be the climax of a fine festival. This was the fourteenth May festival given here, and the large and enthusiastic audiences declared it the best of all.

Clarence Eddy in Worcester.

Clarence Eddy gave a recital on the new organ in Piedmont Church, Worcester, Mass., on Thursday evening, May 30, before an audience that filled the large auditorium to its seating capacity.

At the conclusion of the program of fifteen numbers, the audience remained to extend to the great organist an enthusiastic expression of appreciation.

The Worcester Daily Telegram said:

The preparation of Mr. Eddy's program showed consideration of the varied musical tastes sure to be found in such an audience, and while every number brought forth storms of applause, and all present seemed to enjoy thoroughly every selection, it was evident that there were some individually pleasing to those who came to hear for melody's sake, as well as those who delight in the deeper art.

His mastery of the instrument became evident in his opening number, a festival prelude and fugue on "Old Hundred," of his own composition. This polyphonic composition developed from this theme, so familiar to every one who ever went to church, and of course according to strict contrapuntal rules, showed at once the strength and mastery of the organist.

So much harmonic grandeur in the theme made Mr. Eddy's fugue extraordinary to begin with, and added to this the grand scope of the organ brought new glory to "Old Hundred." As the theme was first given out, and as it pursued its way, repeated by new parts and combinations, until all were answered, with the several melodies interweaving into one complex progressive whole in which the theme was often lost and reappeared, there was furnished in this individual number a concert in itself.

The familiar overture (Rossini's "William Tell") was a fitting climax to the recital. This musical masterpiece in the hands of a music master, and played on such a king of instruments as the Piedmont organ, brought those in the audience to their feet, applauding vigorously, while Mr. Eddy bowed and left the choir loft, only to be called back to bow his thanks for the audience's appreciation of him and his recital.

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, SQUARE DE LA TOUR-MAUBOURG,
PARIS, MAY 28, 1912.

Most important in the list of concerts this week were those given by Ysaye and Pugno, who rendered two pro-



MM. YSAÏE ET PUGNO.
(From the Guide du Concert.)

grams consisting of sonatas by Bach, Mozart, Beethoven ("Kreutzer") Lazzari, Brahms and Franck. It is rather surprising that Ysaye plays the Lazzari sonata, which is of little musical value, but, with this exception, it will be seen that the programs were splendid. And the success was equally so. The soloists were called out time after time, twenty times perhaps, and a genuine pandemonium of enthusiasm reigned in the hall.

Pugno is a good if not great pianist, in no way the equal of Ysaye artistically, but satisfactory in his production of this sort of work. Ysaye is simply a wonder, there is no other word for it, and year by year his power seems to increase. His breadth and depth of tone are such as are rarely, perhaps never, equalled, and one feels that there

is a wealth of subdued passion, which, however powerful it may be, never leads the player beyond the limits of artistic taste, never suggests that sense of untamed frenzy which is so out of place in music, and especially in the sonata. It is doubtless this reserve force that lends to Ysaye his unparalleled power over his public.

Like most men endowed with very great genius Ysaye is as simple and as unaffected as possible. His manner on the stage is most attractive, full of quiet dignity and yet good fellowship as if he would say, "I am here to give you pleasure, but it is a pleasure to me, too, for it is all so easy!" And then he just stands up and plays off his pieces with the most intimate perfection and as if it were child's play. Parts of the "Kreutzer" and Franck sonatas were taken at a tremendous pace, and yet, even in the "Kreutzer," there was none of that sense of "show off" which so spoils these pieces when played by lesser men to whom the task seems difficult. But perhaps the greatest conquest of all was Ysaye's interpretation of the Bach sonata. One hears much Bach played in Paris, and there are two distinct modes of interpretation, both equally bad. The one consists of striving to make the music sound antique by simply depriving it of every vestige of feeling; the other consists of trying to give it an interest to modern ears by lending it a spirit of stupid sentimentalism. Ysaye does neither of these things. His Bach is the work of a healthy, full blooded German composer, full of life and spirit, full of sentiment but not of sentimentalism, not modern and yet in no way painfully ancient. You say to yourself that Bach must have been very much the same sort of man that Ysaye is, and no doubt he was, for genius is pretty much alike in all ages and the world over. Yet if Ysaye is a lover of Bach he is not intolerant and he plays Brahms and Franck, and even Lazzari, with the same fervor and with the same complete comprehension of the designs of the composer. I can think of no violinist within my time who has possessed to such an extraordinary degree this expansive breadth of comprehension. And it is this that makes him so truly great.

One of the most important vocal teachers in Paris is Charles Bowes. I need not enter into details as to his past record as that must be very well known to many of our readers. He has gone through the usual routine of studying, teaching, singing in church and concert, has had several years in opera and has made a reputation for himself in England and America, and especially his home, the West. But in recent years Mr. Bowes has devoted his entire energies to the study of the mystery of tone production. There is so much in this branch that gradually becomes clear to the student as he progresses in his work

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and is yet so hard to express, to put in plain words. This is what Mr. Bowes has endeavored to do; and moreover, he has succeeded. He has studied with the greatest of masters, has listened to the greatest of singers, has studied their methods, and has finally come to certain definite results which are of the most extreme importance to the vocal world, and especially, of course, to the students. All of that which has, as almost every student knows, seemed unclear, badly or inadequately expressed, a sort of impenetrable mystery, now has been made perfectly clear by Mr. Bowes. Not only has he thoroughly grasped the whole matter himself, but he has found means of making it clear to his pupils. Mr. Bowes tells me that he expects to make Paris his permanent home. He feels that

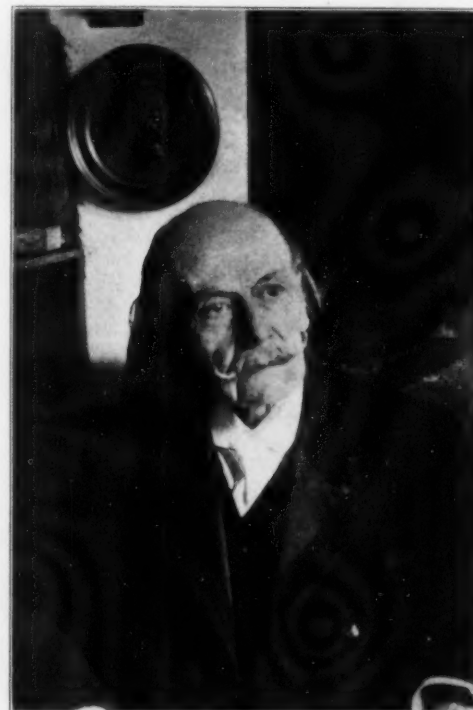


Photo by Boston Photo News Co., Boston, Mass.
LATEST PICTURE OF MASSENET.

the argument that American students can get good teachers at home has little weight for, however good the teachers may be—and, of course, we do not question that—

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they cannot provide the atmosphere of art which prevails here in Paris. What the student needs is the American teacher, with all his energy and integrity, and the European art atmosphere. In an address delivered before the Students' Reunion last Sunday evening by the Hon. Myron T. Herrick, American Ambassador, he said, among other things, "I do not think we quite understand the meaning of atmosphere in America." Mr. Herrick, besides being himself an art amateur, is a man of such wide observation that he is eminently qualified to speak on this subject. And this statement, that we do not understand the meaning of atmosphere in America, is undoubtedly absolutely true. We neither understand its meaning nor its immense value. Over and over again while living in America I have been asked by loving parents who hate to have their children go away from them, whether one cannot find just as good teachers at home as abroad. Of course! Were it not for the Americans living abroad I would answer: better! But you cannot find the atmosphere in America, and therefore we must welcome every American teacher who comes here to make his home and to receive his pupils. Especially must we welcome a man who, like Mr. Bowes, has taken the trouble for the sake of his pupils of clearing up the mystery of tone production, of preparing himself not merely to teach by example and precept, but to give perfectly clear and exact explanations of every phenomenon connected with voice production. Mr. Bowes works together with Oscar Seagle. They are both exponents of the same great method and they mutually aid each other whenever possible. Mr. Bowes takes Seagle's pupils when the latter is away on his ever more frequent concert tours in America and elsewhere. Could Mr. Seagle answer half the demands made upon him by concert managers he would not be here at all, but that time has not yet come, and we hope for our own sakes that it will not come, at least not right away. But meantime Seagle is preparing the way for his possible absence by arranging with Bowes to take care of his work while he is away. It is an excellent arrangement and those who know these two great teachers all feel that, whether in the hands of the one or of the other, the student could certainly not be in better hands.

It is a strange thing that Paris has one of the worst Operas in all Europe and that, if they want to have a decent season here they must send to Monte Carlo for the mass of their material, not to speak of the fact that they borrow the rest of it from New York, Boston, Philadelphia and I know not where else. Here is the pitiable spectacle of one of the richest cities in the world, one of the cities possessing the greatest social attractions, not being able to maintain a good Opera simply because they cannot agree on a manager who is really capable of doing the work. We have had an opera season here, the opera company from Monte Carlo and a few good singers brought from elsewhere. Monte Carlo provides us with a chorus that can sing and act. Think of it! In Paris! A chorus that can sing! It is altogether beyond belief. The walls of the Opera House must sweat tears to witness such a thing! We had Puccini, who honored the city by his presence and distributed incidentally a certain number of good American ducats. We had him and we had his "masterpiece" (I suppose that is the proper word to use?) "La Fille du Far-West." That is what they call "The Girl of the Golden West" over here, and that mongrel mixture of French and English just about prepares you for what the whole opera is: a mongrel mixture of half a dozen nationalities of which America is not one, and of which France gets its share by way of Debussy, whose harmonic experiments have proved seemingly very useful to the Italian composer. The most amusing thing about this production is the remarks of the French press. The critics seem to agree that there is something lacking in this opera, but they put that down to their ignorance of America, American slang, and Western American customs. They do not seem to realize in the least how the original play was utterly ruined by translation; how utterly stupid, silly, fatuous, it seems to us Americans to watch these foreign failures at reproducing our Western local color. It reminds me personally a good deal of a thing I have seen more than once: a tenderfoot trying to put on the swagger and toughness of the real native Westerner. He generally gets "shot up." And it serves him right.

As for the singers heard in this grand opera season there is Caruso, Titta Ruffo, successful even though the critics have remarks to make about his Italian phrasing; there is Chaliapine, a good actor; there is Smirnov, good looking; there is Chalmis, a truly great comedian, and there is Mlle. de Hidalgo, who trills and vocalizes with the virtuosity of a flute and the tone of a calliope, and there are a lot of others of more or less importance. Taken all in all the performances have very much the characteristics of American performances except in the matter of the choruses, the like of which we do not possess. There is the same mixture of nationalities, the same failure that always results from the idea that great voices

may be brought together and welded into a homogeneous whole no matter what their nationality or schooling. Which is, of course, nonsense.

Paris has had its International Competition of Music, and a worse managed affair cannot be imagined. No proper opportunity was given anybody to hear properly any of the visiting clubs. Everybody naturally imagined that there would be a great musical treat in store, so many great bands, orchestras, choruses, choirs, etc., being brought together in the one city. I had an idea that it might be something like the American "Saengerfests," which give such splendid examples of mass singing. Not at all! The trials were all crowded into two days. Why? They started at the same time all over town, in schools, halls and any available space. If you heard one you could not hear others. You had to take your choice, and that choice was rendered practically impossible by the fact that the programs of the trials were not made public. On the other hand, some of the visiting societies were not met on their arrival, did not know at all where they were to be lodged, and consequently showed up for their trials exhausted and disgusted. These misfortunes naturally only fell to the lot of foreign organizations who were ignorant of French and French methods. One English band suffered defeat chiefly as a result of this mismanagement. There seem to be no Americans in the competition except the choir of the Paulist Church of Chicago. There are 114 different competitions and the total number of competitors is about 50,000 of which four-fifths are French. There are some Alsations but no Germans. The other

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nationalities represented are Holland, Switzerland, Italy, Spain and Bohemia.

Sunday was devoted to the examination of bands with the following first prizes awarded. For execution: Saint-Rémy, Mardeuil, Rhulles, Castleford, Mayenne, Bienville, Loupoigne, London, Parentis, Bar, Saint-Pierre-d'Amiens and Savieres. For direction: Mardeuil. For excellence: Amiens and Cardiff (second prize). For sight reading: Mardeuil, Talandiere, Uriage, Saulx, Shoreditch Borough, Mussy, Dour, Issy, Gestes, Gennevilliers, Vermon, Motte, Parentis, Bagadin, Angers, Eyssin, Blignies and Rhulles. These are all trumpet bands. The following prizes were awarded to military bands: Execution: Ouveillon, Courriers, Lille, Swansea, Neuilly, Carmaux, Billancourt and Angleur. For sight reading: Angleur, Lille, Montreux and Courriers. Rotterdam was awarded a prize for its orchestra; Wilayek and Epinal for trumpet corps, and Ceris, Luteu and Cherbourg for fife and drums. The following prizes were awarded to singing societies. Male choruses: Lille, Bressane, Malmedy, Clermont, Coxe, Bourg, Soissons, Avesnes, Narbonne, Roubaix, Bouverie, Thibery, Saint-Savin, Carologe, Habergam, Reole, London Welsh Male Choir, Prague, Paris, Calais, Fresnes and Maison-Alfort. Women's choruses: Saint-Quentin, Clermont, Leyton's Ladies' Choir (London), Triphena Ladies' Choir, Ellinger Ladies' Choir. Some of these took several prizes. As near as I can determine France took fifty-nine first prizes, England, sixteen; Belgium, fourteen; Alsace, three; Italy, Austria and Holland, one each. Where so many prizes are awarded only the first prizes count for much.

Lucille Miller Very Busy.

Since her return to Pittsburgh, Lucille Miller, soprano, has been very active. Her engagements for concerts and recitals have been more numerous than she had anticipated and she has been in great demand. During the past month she has appeared at a number of prominent concerts in and around Pittsburgh, among the more recent being at the Chamber of Commerce banquet at Hotel Schenley on May 31, two large musicales on June 8 and 10, and a concert last week at Parker, Pa.

MUSICAL STOCKHOLM.

Stockholm, Sweden, May 22, 1912.

The distinguished German tenor, Hans Tandler, gave some "guest" performances at the Opera here. His parts were Siegfried ("Götterdämmerung"), Tannhäuser, Johann ("Prophet") and Tristan. He distinguished himself especially as Siegfried. Successful, too, was the Brünnhilde of Baroness-Lykseth-Skogman, and the Waltraute of Madame Claussen.

A very interesting evening was the concert of the Musical Society, when "La Vita Nuova" by Wolf-Ferrari aroused much enthusiasm, as also did the "Te Deum" by Bruckner. The conductor was Franz Neruda, and the soloists were Miss Larsen, Madame Claussen, Mr. Stockman, Mr. Lejdstrom and Mr. Johanson.

Opera singer Mrs. Hesse-Lilienberg has left for Berlin to coach with George Fergusson.

At the "Contes d'Hoffmann" production Mr. Kirschner was Hoffmann, Miss Case was Olympia, the Baroness Lykseth-Skogman was Giulietta, Miss Horn Dahl was Antonia, Mrs. Jarnefeldt the Nicklas, etc. The opera was very well received, thanks to the scenic dispositions by Goldberg and Thorolf Janson. Armand Jarnefeldt was the interesting conductor of the evening.

Several concerts have been given in Sweden for the benefit of the Swedish survivors of the Titanic, and also several concerts for the families of the orchestra members of the Titanic.

Jeanne Campredon, of the Paris Grand Opera, will sing Juliette, Marguerite and Mimi at our Opera, beginning this evening is Juliette. L. UPLING.

Gisela Weber in Ohio and Colorado.

Gisela Weber has added to her reputation by recent appearances in the West. The talented violinist played with brilliant success at several important concerts. The following notices are from Delaware, Ohio and Denver, Col.:

A delightful program was given Thursday evening as a closing number on the Ohio Wesleyan School of Music concert course by Gisela Weber, the celebrated violinist of New York City. Madame Weber, who made her first appearance before a Delaware audience, proved a charming artist of violin, her playing being of a rich and beautiful tone, showing thoroughly her ability and mastery of this wonderful instrument.

Madame Weber is an artist who possesses strong individual characteristics and whose playing is marked by her broad and scholarly knowledge, as well as by the beautiful tone which she is able to produce. She has a delightful personality which adds to her artistic ability. Her flawless playing of a program which was selected largely from the classics thoroughly stamped her efficiency as a musician, not only from a technical standpoint, but from excellent knowledge of the literature of violin music. From the enthusiastic applause at the close of each number it was easily to be seen that her playing held the closest interest of every one present.

The playing of the Bach, Mozart and Handel numbers was exceedingly delightful, these being works that are rarely heard on the concert stage. No true artist can afford to slight such classic selections to the exclusion of those of the more modern school, and in no way did Madame Weber allow the classic portion of the program to predominate, for in the modern groups and especially in the closing concerto she showed a brilliancy of playing and a broadness of interpretation, with musical feeling, which afforded much pleasure and musical satisfaction.

The entire program, which was a long one, was interesting in the extreme, and was void of any dull moments. The brilliancy and charm of the artistic work, as well as the soulful strains of the fine old violin which she used, made an evening not to be forgotten by the enthusiastic audience.—Delaware Journal-Herald.

The Apollo Club came into its own last night and the more than enthusiastic audience that greeted this splendid organization, which has done so much for musical Denver, were given a real treat at Trinity Church in the appearance of Gisela Weber, violinist.

Madame Weber, a striking picture in white satin, covered with smoke-colored chiffon and banded in American beauty velvet, played the first number of a most comprehensive program, including many of the most famous composers for the violin.

The first number, "La Folia Variations Serieuses," by Corelli, a composition of the old school, immediately stamped Madame Weber as an artist. Her playing of the cadenza in this number, with her multiplicity of double stopping and other difficulties, commanded immediate recognition.

This violinist, who is one of the Weber Trio, of New York, composed of Cecile Behrens and Leo Schulz, brings to her playing plasticity and even intonation and a wealth of temperament. She is an all around splendid artist, as the interpretation of the entire program proved. As an encore to her first number she played the ever favorite berceuse, from "Jocelyn," by Godard.

Then the Apollo Club sang the simple German composition, "Woodland Roses," by Mair, with rare delicacy.

The next group played by Madame Weber opened with the aria gavotte, from the Vieuxtemps suite. This was followed by a charming Bach air, which was given with a finely shaded and correct interpretation.

The "Oriental," by Cesar Cui, whose symphony poem was played here last winter by the Thomas Orchestra, was insistently redemanded. Madame Weber graciously played it again, and this number, redolent of the Far East, proved to be well named.

The "Deutscher Tanz," by Mozart, which closed this group, was played with firm rhythmic sense and true Mozartian spirit.

Madame Weber closed the program with the last two movements of Godard's "Concerto Romanique." This she did beautifully, showing tremendous technical brilliancy and interpretative genius.—Denver News.

The Adventures of Don Keynote

with other events
worthy
of
mention



by Cervantes the Little

THE KNIGHT MIXES PROHIBITION DRINKS.

Last Wednesday week is a never-to-be-forgotten day in the history of the illustrious and valorous Knight. On that memorable occasion the Don, overcome partly by the heat of the great city and partly by the open-mouthed gazes of the multitudes which congregate around the door of THE MUSICAL COURIER to catch a glimpse of him on whom the fates have smiled, boarded a train for New England and sought the seclusion of Ditchwater, where some distant relations of his cousin's divorced sister reside.

Although the lovely village of Ditchwater contains nearly three hundred inhabitants, the keen brain of the Knight was able to find the home of the Pitchpipe family in less than an hour.

He pressed the thumb lever outside the door and raising the latch walked into the house. On the melodeon lay Richardson's "Method for the Piano." From the ceiling was suspended an armful of asparagus tops to catch flies. A print of George Washington hung on one side of the room, and the familiar motto, "God Bless Our Home," worked in yellow, red, green and blue Berlin wool, decorated the other side.

"What a delightful picture of rustic simplicity and contentment. How exquisite to sit here as the twilight fades into dusk, listening to the ethereal mosquito and the grosser bullfrog, breathing the pure air of heaven scented only with clover and a kerosene lamp," meditated the poetic Don, trying to recall suitable lines from Goldsmith's "Deserted Village." His reverie was broken by a shrill voice saying, "Well?"

Turning, he beheld a woman in middle life drying her hands on a capacious apron.

"Pardon my intrusion," said the Knight, with a profound bow, "but do I address Madame Pitchpipe?"

"I'm Mrs. Pitchpipe, if that's what you mean. What do you want?" she asked.

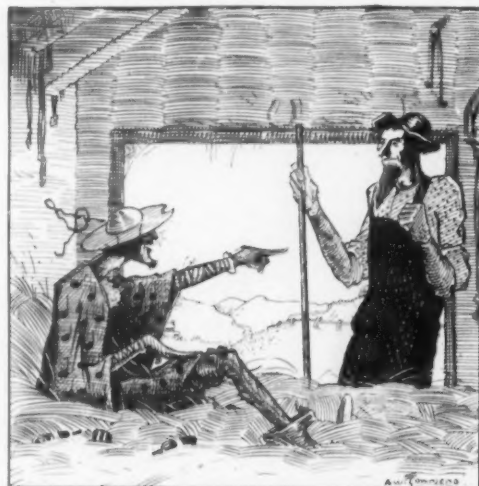
"Well, I'm Don Keynote, of New York. I've only come —"

"Do tell!" exclaimed the woman, smiling profusely and extending her hand, "I'm right glad to see you. We never thought we'd see our celebrated New York cousin 'way up here. My! But I'm glad you've come! We got such a lot of doughnuts and maple syrup. I suppose you like maple syrup? This was a fine year for the trees."

"I shall be glad of anything for a change," said the Knight still holding his newly discovered cousin's hand. "It is such a relief to get away from the music and the noise."

"Well, I don't know anything 'bout music, but Shakespeare says that music can soothe the savage beast—don't he?" she queried.

"Madame, he does; but not in exactly those words; and



"AL'COL ISH A CURSH!"

is wasn't quite Shakespeare who said it," answered the Don.

"Well, I want to know! Then it wasn't Shakespeare! Professor Goathead, who teaches Samantha music and vocal, said it was Shakespeare said it," replied the woman with a contemptuous toss of the head.

"We are all prone to make mistakes sometimes," replied the Knight. "If he is a good teacher we can forgive a poetical misquotation."

"Well, I reckon he's a right good teacher," said Mrs. Pitchpipe. "He's taught Samantha to play the 'Maiden's

Prayer' perfectly elegant. And sometimes, after tea, when Samantha sings 'Shall We Gather at the River,' the past kind of comes back again and I wonder what a big girl my little Mary would be now if she'd been spared. And —well—there, I just can't help crying when she sings 'Shall We Gather at the River.'"

"We seldom hear such affecting music as that in New York," replied the Don.

"New York must be a wonderful place," continued Mrs. Pitchpipe, forgetting her recent optic moisture; "and for the land's sake, I forgot you've come all the way up here without rest. Now, if you will promise not to tell my man anything about it I'll give you some port wine I keep in a corner of the cellar to relieve my neuralgia when I get one of my spells. We're all prohibition up here, you know, and the saloons are closed up. This liquor business is a terrible curse to the country. We just had to pass a law prohibiting it in our State."

"You are right. Alcohol is the greatest foe the human race ever had. I make it a rule to do without it—except in extreme cases—like this long trip. Perhaps a glass of port will do me good at present," said Don Keynote.

"Saint Paul told Timothy to take a little wine for his stomach's sake—didn't he?" asked the woman.

"He did—at least, I believe he did. At any rate I'll have a little—but only as a medicine, of course. For I despise alcohol as a beverage," said the Knight.

"The same here," answered Mrs. Pitchpipe, departing for the cellar.

She returned in a moment with a tumbler full of luscious, rich and fruity port which the Knight immediately drank.

"I guess your cousin Hiram 'll be surprised to see you. He's out in the barn," said the woman, remembering her work left undone in the kitchen.

"I'll go out to him," said the Knight, departing through the back door which Mrs. Pitchpipe opened for him.

"Hiram!" she called out with a voice that sounded like an oboe with a cornet mouthpiece.

A hardy, lank and whiskered son of the soil appeared at the barn door in response to the cooing of his mate.

Explanations and introductions as well as exclamations of joy and surprise having been duly exchanged, the Don was escorted into the barn by the operative pirate king and seated on a reaper.

"What's the matter, Key?" asked the farmer when the Knight put his hands to his head to prevent it from going round and round with a pint of port inside it.

"I'm all right, Hi—jus' a little bit dizzy," replied Don Keynote, trying to focus both eyes on the same place at once.

"It's that tarnation train—pretty powerful hot travelin' today, I reckon," said the sympathetic Hiram, pulling at his tawny chin fringe.

"Yesh, an' the train went roun' s' many curves 'stead of running in a straight line according to Euclid's definition of shortish distance," explained the sententious Knight.

"You better let me give you a drop of rum," said the farmer, reaching for a black bottle behind the grindstone. "My rheumatics is so powerful bad I jest keep a little rum handy to warm me up. Of course, we're all prohibition up here; so you musn't tell my old woman or there'd be hell fire to pay."

"Tha's all right, Hi. You musn't think I'm a drinking man. I hate al'col. Al'col ish a cursh to th' human race—spesh'ly musicians. Yesh, terrible cursh. So many fine musicians have un'nermined their constoosuns with's ter-

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rible cursh," continued Don Keynoté, endeavoring to anchor his floating tongue to his teeth.

"I reckon prohibition is a good thing," said Hiram, drawing the cork and handing the bottle to the Knight.

While the illustrious philosopher and moralist was cooling the heat of port with the fire of rum the farmer filled in his time discanting on the wild life of musicians.

"I don't know much 'bout music myself, but that there Shakespeare says music hath power to calm the savage breast," he remarked with considerable pride in his display of learning.

"Scuse me for crit'sizing your observash'n," exclaimed the Don trying to hold the barn floor down with the mere weight of his feet; "but I mush inform you that Shashpeare was not r'sponsible for that fam's aphorism. Shashpeare was dead an' buried long before that fam's aphorism was giv'n to th' world. You mushn't mind my crit's'm. But 'scuse me for 'setting that Shashpeare was dead an' buried many years b'fore that fam's aphorism was giv'n to th' world."

"I reckon this here barn's kind of too hot for you, Key," said Hiram, who began to fear that the rum had proved too strong for the innocent music critic. "Go down under them trees in that there field. You'll find the boys down there mendin' the rail fence."

"Hello, Boys," said the genial Knight, reeling under the tree at the bottom of the field. "I'm your cousin from N' York. I 'spose you haven't got any al'col here! Al'col ish the cursh of th' human race, 'specially musicians. Pro-bishun ish a noble inst'ooshun to fight the cursh of al'col. I hate al'col, boys—very bad, terrible cursh to whole human race, 'specially musicians—al'col makes whole human rasch savage—ugh!" gasped the Knight, suddenly feeling deathly sick.

"I reckon that there train ride's made you turn kind of sick," said the elder son, sheepishly. "If you won't tell the folks, I kin let you have some of our beer. We're all prohibition up here; but in this here hot spell me and Sam has a keg of beer out in the field in case of sun-stroke."

"Gimme glash' beer an' a cheesh sannich," lisped the flower of chivalry reclining in the posture of an ancient Roman at a Neronian dinner.

While Jake placed a tin cup to the Knight's lips he ventured the remark that "they say the charms of music hath power to calm the most savage beast."

"Scuse me—Shashpeare wush dead an' baried long 'fore that fam's-z-z-z"—the rest was snore.

Why must we relate more of these harrowing details?

The judge was lenient with the Knight because he felt that a New York editor was unaccustomed to the temptations of a prohibition State.

"Not guilty; but don't do it again," was the verdict.

Saenger Pupil Engaged in Germany.

Kathryn Lynbrook, a young American soprano, pupil of Oscar Saenger, has signed a contract for two years with the Crefeld Stadt Theater, in Germany. Miss Lynbrook is a Brooklyn girl and has a beautiful voice.

This is the season of music festivals. The Brahms festival at Wiesbaden promises to be an event of unusual importance. Even in the little town of Lubeck they recently had a festival week of opera performances.

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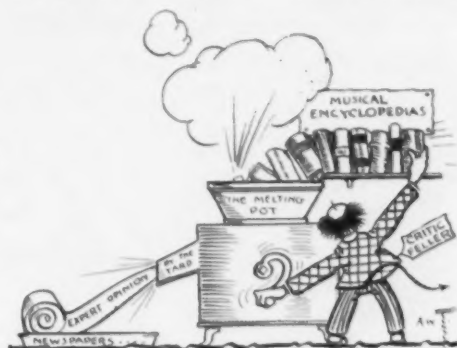
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How Criticism Is Made.

The accompanying illustration shows Cartoonist A. W. Townsend's idea of how and where music critics get their knowledge. Mr. Townsend is young and says that he has



THE PROCESS.

not met many music critics, but based his picture on the impressions he received after reading some of their articles.

"Do you mean MUSICAL COURIER critics, too," Mr. Townsend was asked.

"Yep," replied the sententious artist, putting the finishing touches to the sketch shown herewith.

Persinger's London Programs.

THE MUSICAL COURIER has recorded the early successes achieved by the American violinist, Louis Persinger, at his recent recitals in London. The dates were May 9, 20 and 31; the artist attracted fine audiences to Bechstein Hall each day. His programs, which follow, are sure to interest many in America who look forward to hearing Mr. Persinger next season:

PROGRAM, MAY 9.

Concerto, E minor.....	Nardini
Menuett.....	Handel
Melodie.....	Gluck
Capriccio.....	Haydn
Tambourin.....	Hasse
Concerto, D minor.....	Wieniawski
Elegie.....	Melartin

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PROGRAM, MAY 20.

Sonata, G minor.....	Tartini
Concerto, E flat major.....	Mozart
Melodie.....	Tschaikowsky
Chant de Venlemoy.....	Halvorsen
Le papillon.....	Hubay
Aria.....	Matheson
Tambourin.....	Gossec
Danse legere.....	Gretry
Rigaudon.....	Monsigny

PROGRAM, MAY 31.

Sonata, E major.....	Handel
Prelude and fugue, G minor (for violin alone).....	Bach
Intrada.....	Desplanes
Menuet.....	Mozart
Gavotte.....	Gretry
Deutscher Tanz.....	Hummel
Concerto, G minor.....	Bruch
Romance.....	Juon
Aus dem Norden.....	A. de Grassi
Gypsy Dance.....	Nachez

Falk to Teach Here.

William J. Falk will remain in New York this summer and continue teaching. Mr. Falk, who formerly was instructor in piano playing, devoted considerable time to the study of voice culture under the tuition of Oscar Saenger, and eventually became so interested in this that he abandoned piano teaching and adopted the latter branch. Mr. Falk is assistant to Mr. Sanger, but has his own studio at 124 East Ninety-second street. Although offered a position to teach in Europe this summer and also in a summer school in Maine, his pupils will find him at his New York studio.

Detroit's Philharmonic Course.

The Philharmonic course of concerts in Detroit, Mich., under the management of James E. Devoe, for the season of 1912-1913, will include brilliant soloists as well as the Flonzaley Quartet. Madame Schumann-Heink is to appear October 29; the Flonzaley Quartet, November 16; Alma Gluck, November 26; John McCormack, December 5; Mischa Elman, January 16, 1913; Alice Nielsen, January 28; Josef Lhevinne, February 11, and Adeline Genée, the dancer, April 18. These concerts are given under the auspices of the Detroit Orchestral Association.

LEIPSI C

LEIPSI C, May 22, 1912.

Ludwig Thuille's three act opera, "Lobetanz," was given its first Leipsic hearing by the city opera forces, May 21. The work was accorded spontaneous appreciation, as its great merit warrants. On the occasion of its last winter's New York Metropolitan production there were some who rightly believed that the "Lobetanz" was not a record breaking work. Nevertheless, Thuille was, with such as Rheinberger, Goldmark, Bruch, Draeseke, Humperdinck and a few others, among the superb musicians of the last few decades, while several of those named may have had less talent than he. In casual concert life in Leipsic the last four seasons have brought a very valuable violin sonata, a finely inspired piano quintet, a number of very beautiful songs, and piano pieces by him. It is just possible that his piano solo, "Threnodie," or funeral ode, is a work of profound genius, or, at any rate, one of the most intense and impressive piano solo works of recent years. It probably ranks with the better work of MacDowell, and the MacDowells of the earth are none too frequent. It will be recalled that Europe itself has required over two centuries, working full factory time, to issue one each of the Bachs, Mozarts, Beethovens, Chopins, Webers, Schuberts, Schumanns, Wagners, Verdis, Griegs, Tschaikowskys, Bruckners, Brahmses, Strausses and Regers. Therefore it should be pleasant experience to meet with a Thuille and a Pfitzner occasionally. As to the "Lobetanz," the strange mixture of spoken dialogue, mystery, solemnity and mock solemnity may more nearly answer to the German idea of entertainment than to the American. But vital, wholesome art is supposed to be permanently valid for every country, with the one difference that it takes longer in some countries to meet the appreciation due. Though one might still claim that the "Lobetanz" has struck no specific note of genius, one should not overlook the fact that it requires a musician of tremendous command over mood to so faithfully follow with music appropriate to the various atmospheres in which the opera moves.

The Leipsic rendition of the "Lobetanz" enlisted Conductor Pollak, with tenor Karl Schroth in the title role. Grete Merrem was Princess, Kase was King, Fräulein Fladnitzer and Fournell respective leaders of the browns and blondes, other singers including Schonleber, Scholz Engst, Diabal, Kunze, Schwing, Klinghammer, Staudenmeyer and Voigt. The performance was splendid in every detail, the fine stage setting under the new regisseur, Dr. Lert. Violin obligato in the wings was played by Hering. The violin obligato in the third act was played by Con-

certmaster Wollgandt, from his usual orchestra chair. Both artists played beautifully, though the latter obligato is much better music than the first. It has much more organic life. The young tenor, Schroth, who was under Mrs. Nikisch's coaching some seasons ago, continues to improve, as does Miss Merrem, who was for years under Frau Hedmond. The opera "Lobetanz" is set for a second performance three days after the first. The next attendance may determine whether the work will be put on again, though on the first success it should find long continued favor.

The third concert of the Riedel Verein, under Dr. Georg Göhler, brought only compositions by Bach. A fourth concert, to be given in June, will be devoted to



FANNY WEILAND,
Genius of the piano.

modern French church music by Gounod, Franck, Saint-Saëns and Roger-Ducasse. The Bach program recently given in the Thomas Kirche had the concerto No. 2 arranged for organ after Vivaldi; cantata "Vergnügte Ruh," for contralto, organ and orchestra; C major organ prelude and fugue, and eight voice motet "Singet dem Herrn." Organist was Max Fest, of Leipsic; the contralto was Agnes Leydhecker, of Berlin, the orchestra from the Opera and Gewandhaus; cembalo parts were played by Dr. Göhler. The chorus sang splendidly under Göhler's clear reading.

The 6 o'clock program by students of the Leipsic Conservatory, May 10, brought the Bach B minor organ prelude and fugue, played by Flade; Kalliwoda clarinet morceau,

played by Dose; first part of Beethoven C major piano concerto, with orchestra, with a cadenza by the performer, Weprik; Chopin, Klengel and Van Goens cello pieces, played by Fräulein Diersch; first part of Reinecke B minor piano concerto, played by Emde to accompaniment of second piano; Brahms' songs, sung by contralto Steinbrück; the Beethoven piano sonata "Les Adieux," played by Fräulein Howorka. The program of May 17 had the Bach E minor organ prelude and fugue, played by H. Meyer; Beethoven F major sonata for piano and horn, played by Sammler and Burkhardt; Klughardt concertstück for oboe, played by M. Schulze; Beethoven D major piano and violin sonata, played by Miss Dixon and Herr Sternfeld; Wolf and Franz songs, sung by mezzo Fräulein Männel; the Paganini D major concerto, played by Fräulein Cramer; the Mozart G minor quartet for piano and strings, played by Kociolkowski, Kolben, Bransky and Grundman. Among especially promising or agreeable performers heard, the contralto, Fräulein Steinbrück, is worthy of notice for a beautiful voice which has come into good usage. Oboist Schulze has fine control over his reeds, he is highly musical and he succeeds in getting beautiful quality of tone in varied effects. The mezzo or contralto, Fräulein Männel, has a valuable voice backed by a deeply musical nature that should lead her into a concert or operatic career. Violinist Fräulein Cramer is is an exceptional violin talent, characterized by great impulse and pronounced lyric warmth that already permit very beautiful melody playing. She has acquired much assurance and needs only the added repose that only age may bring.

Contralto Mrs. Lehre Dantzer, of Texas, sang a recital in Mrs. Alves' studios before returning to America for the summer vacation. She sang Schubert's "Allmacht," "An die Musik," "Auf dem Wasser zu singen," Brahms' "Mainacht," "Schmied," "Der Tod das ist die kühle Nacht," "Botschaft," Wolf's "Genesene an die Hoffnung," "Freund," Strauss' "Ruhe meine Seele," "Heimliche Auforderung," the Verdi "O don Fausto" aria from "Don Carlos," and a "Carmen" aria. Mrs. Alves and Waldemar Alves alternated in playing the accompaniments. The artist is beginning to sing with great intensity, as she has been always possessor of a voice of rare beauty. As yet her style is best met by such sustained and resignedly beautiful works as Wolf's "Genesene an die Hoffnung." But she sang superbly in the Brahms "Schmied" and the "Carmen" aria, and her temperament at full maturity will be sufficient to cover every style. She will probably return to Leipsic in the autumn. Her husband, Lehre Dantzer, was for a time lector in English literature at Leipsic University, where he had ample opportunity to show fine scholarship and talent.

The kodak picture shown on this page is that of Fanny Weiland. She has had to study for years under the support of others. She has the extreme artistic gift and musical maturity. She was born in Odessa, June, 1897.

EUGENE E. SIMPSON.

Conductor Showered with Flowers.

"Elijah" was given in Franklin, Pa., on May 14 and 15 and in Oil City, Pa., on May 15 and 17, by the Franklin and Oil City Oratorio Societies, combined, a total of 300 voices. Edward B. Manville, director of both organizations, conducted the performances. Franz Kohler was the concertmaster of the orchestra. The soloists were: Eileen Millett, soprano; Mrs. Fred Krug, soprano; Esther Agnew, soprano; Genevieve Cleveland, contralto; Ion Jackson, tenor; Ericson F. Bushnell, bass; Gwilym Miles, bass; Theda Mae Smith, accompanist.

After the final performance a most unusual and beautiful tribute was paid to the conductor, who had made possible this great musical achievement of the twin cities. With the concluding "Amen" and at a given signal, the chorus arose en masse and gave Mr. Manville a shower of roses, carnations and other of the season's floral offerings. The press was most enthusiastic and praised the work of soloists, chorus, orchestra and conductor.

Hutcheson Offers Free Scholarship.

Ernest Hutcheson offers a free scholarship in piano for this season's session of the summer schools at Chautauqua, N. Y. The competition for the scholarship will be held on Friday, July 5, before the piano faculty. The successful competitor will receive private lessons and be admitted to Mr. Hutcheson's interpretation classes. Applicants must be under twenty-one years of age.

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DRESDEN

Dresden Bureau of THE MUSICAL COURIER, }
EISENSTUCCSTR. 16, May 15, 1912. }

The first performance in Dresden of "Königskinder" took place at the Royal Opera May 11, before a sold out house. Rosmer's fairy drama was given here some time ago in the Residenz Theater, with Agnes Sorma as the Goose Girl, and Humperdinck's first "melodramatic" musical setting. Both the play and the opera having been given in America and accorded extensive analysis in THE MUSICAL COURIER, any comprehensive explanation of the text or review of the music would be superfluous here. What is of particular interest, so far as Dresden goes, is the manner of the "Königskinder" performance and the reception of the work here after having been heard upon so many other operatic stages of both hemispheres. The general verdict is that the text has lost force through its readaptation and the music become diluted by the extension of its form. In addition to these drawbacks there was another one which seemed rather strange for such a cultivated audience as assembles here at the Royal Opera. The general public apparently did not grasp the meaning of the fairy tale in its mystic and allegorical sense, a large number of persons confessing to the writer that they had not understood the real meaning of the beautiful story. Therefore, of course, its underlying significance was only half appreciated. This explains somewhat the lack of the usual enthusiasm at the fall of the last curtain, when Von Schuch, for the first time in my remembrance at a premiere, was not called before the curtain. Nearly the whole audience left the house after the usual polite round of applause.

Frau Nast as the Goose Girl, Tervani as the Witch, and Herr Soot as the King's Son, all made convincing figures and were admirable in their parts. Herr Plaschke as the Spielmann was so excellent that he almost might be said to have become the central figure; it was he, with Herr Soot, who, more than the others, brought out the real force of the text and its inherent dramatic value. The little child's voice was not quite equal to her task, and went entirely off pitch at the last, yet otherwise she too was a convincing little figure and touching as well. Needless to say, von Schuch entered with keen insight into every detail of the score, revealing its many beauties, especially in the preludes to the acts (which are by far the strongest parts), and directing with his usual fire and sweep. Yet somehow the magnetic fluid was lacking and the first performance was not so successful as the one on the following Wednesday, when (as I am informed) the opera "made good" and won much enthusiasm and many recalls.

Those who had not heard the celebrated Synodal Choir from Moscow last season would surely be astonished and even enthused by the beautiful singing of the Archangel Choir of mixed voices named after its director, who is also a composer. The body was heard last week in two concerts given at the Royal Opera. Their technique is astonishing, also their control of nuances, their wonderful piano and pianissimo, and the great capacity for refined and well controlled dynamics, especially in the graded crescendos. An example of wonderful technique was the "Hosspodi pomilui!" so well sung by the Moscow choir above mentioned; also the "Credo" of Gretschaninoff, with solo voice and accompanying chorus, to which must be added the "Credo" of Archangel'sky. There was also an evident attempt to imbue the interpretations with fervor and spirit; yet allowing all that is possible it must, nevertheless, be admitted that the Moscow Choir (consisting of boys' and men's voices) greatly surpassed them in this respect. Indeed the power of the Moscovites, their thrilling devotion and spiritual fervor, place them high above anything we have heard hitherto of this kind. The second evening of the Archangel Choir was devoted mostly to folk song. A novel and interesting program held the attention of the audience to the end. There was much enthusiasm and recalls and demands for encores abounded throughout both evenings.

Prof. Emil Sauer has just had the great honor conferred upon him of being elected a member of the Legion of Honor by the President of the French Republic. This is the first time such a high distinction has been awarded to a German pianist, a distinction which was formerly possessed only, in the case of foreign artists, by Liszt and Rubinstein.

The debut of Frau von der Osten-Plaschke as Elizabeth in "Tannhäuser" became so generally known that the house was completely sold out. And the highest expectations were not disappointed. This greatly gifted and versatile singer excelled herself in the part. Though not,

like Frau Wittich, quite the figure for the stately and saintly Elizabeth, yet in more than one respect Frau von der Osten surpasses her colleagues in the vocal and dramatic presentation of this great role. Seldom will the opening aria, "Dich teure Halle," be heard with more thrilling effect, as her fresh, clear and organlike tones fairly flooded the house. And from that moment, in all the touching scenes that follow (especially in that of the song of prayer), Frau von der Osten proved herself a most potent and deeply impressive interpreter of the part. Many of the audience were in tears, and I confess, personally, never before to have been so deeply moved by Elizabeth, nor ever before to have heard it sung so satisfyingly from every standpoint. At the close of every act and scene a pronounced ovation was given the interpreter, which was in fact a spontaneous outpouring of appreciation for her lofty effort.

H. M. Field gave a very successful pupils' recital last Thursday in the small hall of the Gewerbehause, when Gladys Seward and little Fritz Weitzmann distinguished themselves. Miss Seward is soon to be heard in concert in Chemnitz. Mr. Field is certainly to be congratulated upon having such talent to train.

Of Prof. Eduard Mann's interesting recital I shall write later. He produced an unusual number of splendid male voices, one of whom, Herr Lange, now is engaged at the Royal Opera here, and a number of others are in other prominent opera houses.

Old and Young in Recital.

On May 22, the following pupils of Ida Haggerty-Snell gave a recital at the Y. M. C. A., San Antonio, Tex.: Lucile Blair, Marguerite Hugman, Mary Louise Aiken, Clara Powers, Evelyn Strawn, Irene Hugman, Rubie Mosley, Joseph Terance Martin, Hermione Bedwell, Mattie Belle French, Mrs. A. J. Weyman, Mrs. D. D. Jones, Prof. Paul K. Hummel, Topsy Hammond, G. Wallace Smith, Juniata Mann, Kate Shaw, Zella Pate, Mrs. R. C. Hugman, A. J. Simon, Mrs. E. C. Ward, Revilo Locke and Pearl Joplin.

The program was unique, as it began with ten year old misses, and extended on through all ages until it reached the seventies, and each number was beautifully given, proving that children, adults, middle aged and old all are susceptible of a high degree of vocal technique. Every piece was applauded, but the lengthy program would not admit of a repetition. None of the singers had studied over eighteen months. Some were eight, six and two months' pupils.

Mrs. Haggerty-Snell has proved her assertion that every one may be taught to sing pleasingly. Hitherto vocal music has been denied to the children, the untalented, the tone deaf and the aged. This Texas teacher has overcome all seeming obstacles, and declares that unless one is deaf, dumb or an idiot he or she may be taught to sing at any age after he has learned to speak. She says any one not deaf or dumb who has sense enough to learn the alphabet and the multiplication table may be taught to sing.

Mrs. Haggerty-Snell will open a studio in New York City, June 10, at 243 West 102d street.

German Choral Conductors Meet.

The United German Choral Conductors of America, of which Carl Figue of Brooklyn is president, held their annual meeting at Allaire's Hall, 192 Third Avenue, Sunday, June 9. Some plans were discussed for the coming saengerfest in Philadelphia (June 29 to July 4). The Union of Choral Conductors reports a balance of \$1,192.29 in the treasury. The receipts for the year amounted to \$2,266.02 and the expenditures to \$1,073.73. Dr. Nicholas J. Elsenheimer is first vice president of the union; Dr. J. Mendelssohn is second vice president; Arthur Claassen is third vice president; August Fraemcke is treasurer; Otto Suess is recording secretary, and Henry G. Pfalz, corresponding and financial secretary. Karl Niedermeyer and Karl Deichmann are the librarians. The directors are: Heinrich Bauer, Carl Hein, Otto P. Gaertner, Gottfried Kritzler, Leon M. Kramer, Richard Vossley, Carl Durr, August Muehe and H. Speck. Messrs. Niedermeyer, Schwarz and Ludwig serve on the entertainment committee. The union hold meetings the second Sunday in every month.

Lockhart Pupils' Concert.

Mary L. Lockhart, pianist and teacher of Jersey City Heights, will present her pupils in recital on Friday evening, June 14, at Crescent Hall, corner Crescent and Belmont avenues.

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The important event in London's operatic world this week has been the first production of Wolf-Ferri's "The Jewels of the Madonna," given at Covent Garden, May 31. It was a notable event in many major and minor notes of consideration. It was staged magnificently, with greater pains and more lavish expenditure than has perhaps ever before been bestowed on any production at this house. On the score of new and appropriate scenery and general paraphernalia there can be no fault found and it was certainly a great satisfaction to more than one, no doubt, to see the innovation. The cast was as follows:

Maliella	Madame Edvina
Carmela	Madame A. L. Berat
Gennaro	Giovanni Martinelli
Rafaele	G. Mario Sammarco
Biaso	Dante Zucchi
Cicillo	Maurice D'Oisy
Stella	Amy Evans
Concetta	Betty Booket
Serena	Jane Bourgeois
Grazia	Rosina Galli
Totomino	Andre Gilly
Rocco	Signor Carosetti
First Monk	James Goddard
Second Monk	Gaston Sargeant
Blind Man	Signor Sampieri
Pazzariello	M. Ambrosini
Nurse	Elvira Leveroni
Conductor, Cleofonte Cam. anti.	

Especially worthy of mentioning was Sammarco as the Cammorist leader, a part he created in the American production of the work and which he plays with characteristic charm of manner. As the opera was thoroughly reviewed in the columns of THE MUSICAL COURIER on the occasion of its American premiere, detailed mentioning is not necessary here. It may be said, however, that as a type, the opera belongs to that of the spectacular, plus that of musical realism. But notwithstanding the skill with which the work is orchestrated the illuminating sense of orchestral coloring is not always there, though many special instruments are introduced in the effort to obtain particular or local impressionism. The first act is a kind of frenzy of noise. The ability to paint, musically, the psychologic mood of character or situation is not inherent in the score. But in this first act there are two very fine duets, and Covent Garden's new tenor, Martinelli, was heard to good advantage in the one with the mezzo-soprano, Madame Berat. The second act introduces the attractive serenade, which Sammarco as Rafaele, the leader of the Cammorists, sang with great taste and telling effect to the neurotic Maliella, a role impersonated by Madame Edvina with much histrionic ability. This number had to be repeated. And another number which the generous applause and cries of "Repeat" obtained a second hearing for was the fine orchestral intermezzo before Act III.

Madame Tetrassini arrived in London on Thursday of this week, and will appear as Rosina in "Il Barbiere" on Saturday evening, June 1. Madame Tetrassini has been enjoying a few weeks' rest at her home in Italy.

Preparations for the production of Joseph Holbrooke's music drama, "The Children of Don," at an early date in June are occupying the forces of the London Opera House.

daily. It is a work creating no little interest in musical circles, as it is well known that Mr. Holbrooke is a composer of original ideas, which he has demonstrated in several very successful orchestral works and many songs. Though he has also written some smaller operatic forms, notably his "Pierrot and Pierrette," this opera, "The Children of Don," is his first venture in the "grand" opera form. In an interview with the writer, Mr. Hammerstein said: "I consider the work marvelous. Holbrooke is a great man, he is the connecting link between Strauss and the next great composer yet to be born. His music is difficult, difficult in a new way, that is, an unfamiliar way, especially to the singers. The orchestra is enthusiastic over it. I never thought myself that I could be so interested in a modern work. I consider it a great event in my own career to be able to produce it. And it will be sung in English, too."

Pauline Donalda will appear at Covent Garden in June in the roles of Marguerita in "Faust" and Nedda in "Pagliacci."

"A really beautiful, deeply felt setting of 'Friedens-Gebet' may be particularly specified," says the Westminster Gazette of Margaret Meredith's new song, to be published shortly. Mrs. Meredith has written several very lovely songs, which those interested in good English songs should consider. The above mentioned one was recently sung at Mrs. Meredith's concert by Phyllis Lett, the English contralto.

The last in the regular series of symphony concerts by the London Symphony Orchestra will be given June 17, when Gustave Doret will conduct and Paderewski will be the soloist.

At Louis Persinger's third and last recital given this season in London the impressions he made at his first two recitals for pure art and all that goes to the making of a violinist of the first order in tone, technic and temperament, were repeated in even a greater and stronger degree. His thorough musicianship, the bell like and silvery clearness of his tone, and the poise of his interpretation of compositions such as the Handel E major sonata, Bach prelude and fugue in G minor for violin alone, and the Max Bruch G minor concerto, carried conviction to the last degree that he must be counted as among the greatest talents of the younger violinists. He has the musician's intuitive sense and understanding of mood and manner, school or nationality, as revealed in differing compositions, and whether it be a work from the classic, pre-classic, or the so called romantic period, or the work of a contemporary composer, he grasps the exact spirit of meaning, so to speak, and presents the composition in its proper intelligible and spiritual form. Thus a Mozart minuet or a Grétry gavotte has each its own individuality and a distinguishing sense of charm. Mr. Persinger was accompanied at the piano at his three recitals by Charlton Keith.

Katharine Eggar completed her course of four lectures on the "Cosmic Principles of Music," delivered at the Women's Institute this month, with the lecture of May

28, when the subject was "Music We Know and Its Conformity to Cosmic Principles." Miss Eggar has gone into the matter of the first principles of music in a thorough and well disciplined manner and she made many interesting deductions in the course of her series of four lectures, which were well attended. Miss Eggar is the author of some well written compositions and was one of the original founders of the Society of Women Musicians of which Liza Lehmann is president.

Paulo Gruppe, who has been winning new laurels on the Continent, will give a recital at Bechstein Hall, June 11. Later Mr. Gruppe will return to Scheveningen, where he will give a concert at the Kurhaus, and in October a tour of twelve concerts has been arranged for him in the principal European capitals.

The talented sisters, May and Beatrice Harrison, were heard in a joint recital at Queen's Hall, May 30, assisted by the Queen's Hall Orchestra under Sir Henry J. Wood. The Brahms double concerto for violin and violoncello was presented with great taste and a poetic sense of understanding. And as soloists, May Harrison played the Glazounow violin concerto, and Beatrice Harrison the rarely heard Schumann violoncello concerto.

Many "In Memoriam" concerts of the musicians lost in the Titanic disaster have been given in England, notably the London concert at Albert Hall, May 24, when all London's orchestras amalgamated for the occasion. And word comes from Liverpool of a very successful concert given there by members of the Philharmonic and Akeroyd Orchestras for the benefit of the mother and sisters of the late Fred Clarke, a member of the Titanic orchestra and who was also a member of the Philharmonic and Akeroyd Orchestras. Over a thousand dollars was realized. The soloists were Marguerite Stilwell, pianist, and Miss Amalfi, soprano. Vasco V. Akeroyd conducted.

At Mrs. George Henschel's last "At Home" of the season, May 28, Louis Persinger was heard in several violin solos. Dr. Henschel sang some excerpts from his extensive repertory, and the program thus formed was thoroughly enjoyed by the many guests present.

At the matinee recently given at His Majesty's Theater in aid of the Three Arts Club, the sum of \$1,875 was realized. Among the musical folk contributing their services were Mark Hambourg, Clara Butt, Cecilia Gleeson-White, Henry Rabke, Jennie Dufau, Kirkby Lunn, Albert Sammons and Raymond Rozé. In a short address to the audience, Lena Ashwell, one of the leading spirits in the Three Arts Club movement, said the object of the matinee was to facilitate the organizing in other towns of a like association as the London Three Arts Club, which has now a membership of 700 members, a forty years' lease of its present building, and is altogether a self-supporting institution for the welfare of students.

An unusually gifted violinist is Jacques Thibaud, who gave the second in his series of three London recitals at Bechstein Hall, May 29. Mr. Thibaud is an artist of much refinement of taste, his tone is singularly pure and even and his general technic beyond reproach. He opened his concert with a Nardini concerto, which was delivered with much polish, technically and interpretatively. His cantabile tone is especially ingratiating. The Brahms D minor sonata for violin and piano came next, with Arthur Rubinstein as pianist. The orthodoxy versus the unorthodoxy of the joint conception of any important ensemble work by two noted soloists is always a bone of contention, or a question apt to assume gigantic proportions among even the most evenly tempered connoisseurs. Suffice it here to merely affirm that but few are chosen though many are called to interpret Brahms as he should be, but that it is always an interesting question to balance the orthodox against the unorthodox, especially if in a Brahms sonata.

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one is one and the other the other. Then one has a kind of variety in unity which adds to the interest of the controversial listening.

Gregory Hast, long associated with London's musical life, gave his farewell concert at Queen's Hall, May 20, by which he announced his retirement from the concert stage. The concert was given under the patronage of H. R. H. Princess Christian and H. H. Princess Victoria, of Schleswig-Holstein, and the artists giving the program were as follows: Lena Ashwell, Lillian Blauvelt, Ada Crossley, Evangeline Florence, Muriel Foster, Kirkby Lunn, Blanche Marchesi, Irene Scharrer, Irene Vanbrugh, Ben Davies, Gervase Elwes, Plunket Greene, Gregory Hast, Georg Henschel, Cyril Maude, Watkin Mills, Robert Radford, Johannes Wolff, Henry Bird, Walford Davies, Hamiltion Harty, S. Liddle, Percy Pitt and Landon Ronald.

At his recital at Queen's Hall, May 30, Bronislaw Huberman gave a most interesting reading of the Brahms sonata in A major, with Leopold Stokowski, pianist. He brought into prominence the poetical and imaginative aspects of the work and invested his entire conception with much glow and warmth of temperament. In a romance by Beethoven, two Bach numbers, the Paganini "Clochette," and "Symphonie Espagnole" by Lalo, the violinist was the true artist technically and interpretatively. Mr. Huberman will give a second recital June 12.

EVELYN KAESMANN.

Stokowski Impresses London.

Quite exceptional was the impression made by Leopold Stokowski on the public and critics at his concert in London, when he led the same orchestra which recently toured America under Nikisch. It will be seen from the appended press notices that the English capital was not slow in recognizing the Stokowski abilities at their full value:

As conductor of the Cincinnati Symphony Orchestra, Leopold Stokowski has risen from obscurity to something like eminence in the short space of three years. . . . Mr. Stokowski was easily able to show that he is an exceedingly capable conductor, who, without sparing himself in the least, can yet reconcile the conflicting claims of energy and discretion. There was a little too much deliberation in his reading of the "Meistersinger" overture, and it would have been well if the full force of the brass tone had been kept in reserve for the final climax. Otherwise, the performance was a very good one, though not quite on the same level as that reached in Brahms' C minor symphony. Here Mr. Stokowski was at his best. He had a firm grip of the orchestra and a full knowledge of the music; he insisted on unity in attack, and clearness in every point of detail, and his really splendid interpretation showed the sanity of a thoughtful musician who does not allow his feelings to master his judgment. Much credit was due to him, too, for his sober treatment of the orchestra in Glazounow's violin concerto, in which the solo part was finely played by Mr. Zimbalist.—Daily Telegraph, May 23, 1912.

Leopold Stokowski is a young man who has already done much, and in the near future will undoubtedly do more, in the world of music. . . . Already he has many of the qualities of a great conductor; indeed, it would not be too much to say that he has most of them, and that in a very uncommon degree. In the most important works he submitted yesterday he dispensed with the scores and conducting from memory, insisted with ceaseless energy on clean, accurate playing from the whole orchestra. His work was intensely alive, but at the same time it did not carry vigor beyond the limits of discretion. His beat is clear and persuasive, . . . and his moderation, no less than his insight and emotional power, was again very much in evidence in his nobly dignified reading of the Brahms' symphony. There was a large audience eagerly interested in M. Stokowski and evidently ready to welcome him again on his next appearance which, it is to be hoped, will not be long delayed.—Globe, May 23, 1912.

A conductor has to prove his power in three directions; he must show that he knows what he wants, that he can secure it from the players, and, most important of all, he has to convince his hearers of the fitness of his judgment. In the first two of these Mr. Stokowski gave absolute assurance at once. The fact that he conducted the overture and the symphony without a score would not in itself count for very much, but his thorough knowledge of the music and of his own intention with regard to it was shown in the instant response of the orchestra to his requirements. . . . Neither work was what it would be under a conductor who accepted the tradition of the players. The overture was deliberate in tempo, often one felt too strongly underlined in detail, but intensely alive with a big range of expression, from the reflective episodes to the powerful climaxes. In the symphony the definiteness of Mr. Stokowski's conception and his control were equally sure. . . . Certain passages had remarkable power; the wonderful return in the first movement, from the point where basses and double bassoon enter on a low F sharp pianissimo, was like the gathering of a great wave, breaking at last into the principal theme. In general, whenever it was a question of working to a climax, Mr. Stokowski kept his goal well in view and arrived at it at precisely the right moment. This made the perforation of the last movement extraordinarily fine and earned genuine applause from the audience.—Times, May 23, 1912.

With the co-operation of the London Symphony Orchestra he showed himself yesterday a thorough master of his craft. Following on a broadly conceived and highly rhythmic performance of the "Meistersinger" overture he gave an admirably lucid and well considered account of Brahms' C minor symphony. The work, as all know, is a test of a somewhat exacting order, and it implies high aim and serious purpose on the part of any conductor who chooses it for the purpose of demonstrating his powers, but Stokowski had no occasion to shun the ordeal, for he came through it with flying colors yesterday. A very refined and finished performance of Debussy's "L'Après-Midi" showed another side of his talent, while his gifts as a deft and sympathetic concerto conductor were demonstrated in the case of Glazounow's violin concerto in A, in which that

clever artist, Herr Zimbalist, was the soloist.—Westminster Gazette, May 23, 1912.

The London Symphony Orchestra, playing yesterday at Queen's Hall under Leopold Stokowski, as on Monday they did under Herr Nikisch, gave displays of orchestral playing as fine as it has ever been one's lot to hear. . . .

M. Stokowski is a young musician of brilliant ability, holding his men in a firm grip and revelling in the amassing of mighty crescendos.—Daily Mail, May 23, 1912.

It is three years since Leopold Stokowski's powers as conductor were exhibited in London. Since then they have been the exclusive property of the Cincinnati Symphony Orchestra, one of the finest permanent institutions of its kind in the United States. The reappearance of the young conductor with the London Symphony



LEOPOLD STOKOWSKI.

Orchestra at Queen's Hall yesterday afternoon was, therefore, an event of much speculative interest.

Mr. Stokowski belongs to a species of instrumental director that is the product of the present age—the virtuoso conductor. His leadership is essentially a solo performance, not in the sense, however, of eccentricities of heat, but in the insistence of individuality.

The Brahms' symphony in C minor was a fine lucid piece of work. Though conducting without score, Mr. Stokowski seemed never to lose sight of a single opportunity to adorn the tale which the composer tells so despondently to start with. But it was, indeed, refreshing to find the andante regarded in a more hopeful light. Judging from the watchful and sympathetic manner in which he directed Mr. Zimbalist's brilliant performance of Glazounow's violin concerto, he should be considered the soloist's friend par excellence.—Standard, May 23, 1912.

Leopold Stokowski, who yesterday afternoon appeared at the Queen's Hall at the head of the London Symphony Orchestra, comes

to us with a great reputation from the very musical city of Cincinnati, where, for the last three years, he has conducted the local symphony orchestra. He proved his mettle in Brahms' first symphony, of which he gave an excellent performance. There was more than a touch of romance in M. Stokowski's reading—particularly in the last movement, but he never sacrificed the broad dignity of the work to the supposed requirements of the emotional expression.—Daily Graphic, May 23, 1912.

Leopold Stokowski, the young conductor of the Cincinnati Symphony Orchestra, accomplished the feat of conducting Wagner's "Meistersinger" overture, an almost hour-long symphony by Brahms, and other works, without a score at Queen's Hall yesterday afternoon.

Apart from this Datas-like achievement, M. Stokowski is a conductor of strong individuality. His mental lynx eye allows no detail to escape attention, and the result is interpretations that are full of novel effects and virtuoso-like contrasts.—Daily Express, May 23, 1912.

This afternoon Leopold Stokowski made his first appearance in London and conducted the London Symphony Orchestra at Queen's Hall. He has a quiet, authoritative manner; his gestures are restrained and there is much healthy and judicious moderation in his style. He thus enhances the effect of his climaxes, which are powerful when they do come. His reading of Brahms' first symphony was broad and strong, and its thoughtfulness was not made an excuse for dullness. There was picturesque refinement without affectation in his reading of Debussy's "Après-midi d'un Faune." M. Zimbalist played Glazounow's violin concerto remarkably well, and was admirably accompanied. Mr. Stokowski certainly impressed one as a conductor likely to achieve a reputation.—Manchester Guardian, May 23, 1912.

Our London musical representative, telegraphing last night, says: His show piece today was Brahms' first symphony, which he conducted in a good, healthy, classical way, playing no tricks with it, but bringing out its solid and serious qualities in broad and vigorous style. M. Stokowski steers a middle course between the methods of the older school of conductors and the modern, and I pay him a high compliment when I say that his reading of the symphony in C minor—particularly in the last movement—often reminded me of that of Richter.—Birmingham Daily Post, May 23, 1912.

Mr. Stokowski is under the management of the Concert-Direction Daniel Mayer, London.

Ayres and Pilzer in Joint Recital.

Cecile Ayres, pianist, and Maximilian Pilzer, violinist, will give a joint recital at Columbia University, New York City, Wednesday afternoon, June 26, under the auspices of the New York State Music Teachers' Association. The teachers will hold their convention at the university June 25, 26 and 27. Some of the concerts may also take place in the large hall of the College of the City of New York. Miss Ayres soon is to go West to give a series of recitals.

Graninger Convalescing

Charles Albert Graninger, the well known Pittsburgh organist, pianist and vocal coach, who has been seriously ill since May 1, is now convalescing and hopes to resume his regular duties soon.

My idea of the minimum result for the maximum effort is a Chaminade concert given by lady amateurs.—New York Mail.

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Henriette Bach in Canada.

Henriette Bach, the young violinist who already has achieved considerable fame, will be heard in this country next season again under the management of R. E. Johnston. In her recent appearances in Montreal and Quebec, Miss Bach received the following splendid criticisms:

Henriette Bach was given enthusiastic applause on her Canadian debut. As a violinist she exhibited a beautiful tone and considerable technique, with evidence of temperament which showed that she



HENRIETTE BACH.

is a violinist of promise. She played "La Capricieuse," by Elgar, with a perfection of staccato bow work which was surprising, at the same time showing much appreciation of the gaiety of the music. Equally well done was Kreisler's old Viennese waltz, whose variations from dreamy melody to pyrotechnic variations she interpreted well.—Montreal Gazette, March 6, 1912.

Sharing honors with the tenor was Henriette Bach, the very distinguished violinist. Miss Bach played three times and was encored

three times. She is young and yesterday evening made her debut in Montreal before a large audience who immediately recognized and applauded her beautiful bowing, the large sonorous tone she draws from her instrument, together with the expression and soul which she puts into her playing.

Miss Bach proved that she possesses a remarkable talent, which, with due cultivation, will soon bring her in comparison with Ysaÿe, Kubelik and the other great violinists of the world.—Le Devoir, Montreal.

Mr. Dufault was ably assisted in the concert by Henriette Bach, whose violin playing was remarkably clever. Both in technique and execution she left nothing to be desired in her rendering of her different difficult numbers, in all of which she acquitted herself in faultless style.—Quebec Daily Telegraph, March 8, 1912.

Miss Bach proved to be a violinist of real value and who gives promise of a grand future. She displayed a beautiful sonorous tone and a remarkable technique. Her numbers included: Prelude and allegro (Pugnani), "La Capricieuse" (Elgar), old Viennese waltz (Kreisler) and a brilliant fantasy on a well known American air. Miss Bach was recalled again and again, receiving beautiful flowers. She is an artist of great talent and the future promises her great success.—Quebec L'Evenement, March 8, 1912.

New Title for Edouarde.

"A Prince of Program Makers" is the new title bestowed upon Carl Edouarde by those who attend his band concerts at Woodside Park, Philadelphia. Edouarde is not only a prince of program makers, but a prince of musicians and a prince of good fellows. This accounts for his great and ever increasing popularity. Edouarde and his band go to the Arcade, Asbury Park, N. J., for ten weeks, beginning June 29.

Following are a few of the many press tributes received:

Edouarde's Band is really a remarkable one. The director has evolved from the symphony orchestra and the military band, an organization which has all of the good points of both, and with this organization he is enabled to render with success and artistic qualities the classical as well as the popular styles of composition.

Thus he has a group of players who appeal to all tastes and who render music for all classes. Through innate ability as a drill master, with a commanding personality, richly endowed with that magnetism which, for want of a better word, is called genius, and as the result of tedious patient toil. Director Edouarde has become head of a band that is an orchestra in tone almost as are the great symphony orchestras themselves.—Philadelphia Item, June 2, 1912.

His coming here is eagerly awaited. Edouarde has said that he expects to make good here. He will find music lovers cordial and sympathetic.—Asbury Park Evening Press, Saturday, June 1, 1912.

One of the attractions of these concerts is the daily appearance of Effie Stewart, soprano, with three associates, who enliven the programs with solos and quartets. In speaking of Miss Stewart's brilliant success the Philadelphia Inquirer of June 2 said:

Effie Stewart is the soloist, and her splendid soprano voice has been a delightful supplement to the instrumental parts of the programs.

Mabel Beddoe Comes to New York.

Mabel Beddoe, the Canadian contralto, has decided to make New York her permanent home in order better to carry out her concert plans for next season. Loudon Charlton, who has recently taken Miss Beddoe under his management, considers her one of the most promising artists on his list.

Born in Toronto of a family noted in the world of singers, Miss Beddoe enjoyed facilities in the development of her natural gifts that have equipped her admirably for



MABEL BEDDOE.

concert, recital and oratorio. Her immediate success following her return to this country after an extended period abroad more than justified all critical expectations.

In Boston, Chicago, and finally Dresden, she received a musical education that goes far to explain the remarkable success that has come during a brief public career. Miss Beddoe's voice is a pure mezzo contralto, which she uses with excellent dramatic effect. Her recital programs are especially delightful, while in oratorio and concert she is no less admirable.

Miss Beddoe has been particularly successful with her "Chansons en Crimoline," songs in costume, which have met with especial favor.

George Harris, Jr., Sings in Groton.

Groton School, in Groton, Mass., where many of the distinguished men of the country were prepared for college, has developed sufficient musical atmosphere to enjoy the best that may be offered there. Among the recent singers to appear before the Groton students was George Harris, Jr., the American tenor. The program included eight German lieder for which Mr. Harris played his own piano accompaniments. His other numbers were: "The Dream Streams," by Marion Bauer; "Chant de Trouvatore," by Kurt Schindler, and "The Pipes of Gordon's Men," by Hammond. For the songs by modern composers, Mr. Harris was accompanied by Mr. Lynes, the official organist of the school.

Howard Wells Visits Leschetizky.

Howard Wells has just returned from Vienna, where he has been on one of his regular trips with pupils to play for Leschetizky. The pupils who had lessons of the great teacher on this trip were Alice Bixby, of Vermont, and Arthur Howell Wilson, of Philadelphia, who is to appear in Dresden with orchestra next season. Mrs. Wells and Myrtle Ackermann, another pupil of Mr. Wells, were also in the party. Mr. and Mrs. Wells were entertained at Leschetizky's home while in Vienna, and spent several days renewing old acquaintances there.

Mrs. Harrison-Irvine to Sail.

Mrs. Jessamine Harrison-Irvine sails on June 20 on the Celtic for a three months' sojourn abroad. Mrs. Irvine is accompanied by several young lady pupils, who are profiting by her European experiences as a traveler and teacher. Mrs. Irvine opens her Carnegie Hall studio for the season's work September 12.

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HELEN VON DOENHOFF'S VIEWS ON SINGING.

Helen von Doenhoff will leave New York on June 18 for her cottage at Pine Hill, in the Catskills; she will re-open her town studio, 1186 Madison avenue, about the middle of September. Applicants for lessons in singing or in the opera classes may address Madame von Doenhoff at the above number.

To a representative of THE MUSICAL COURIER, Madame von Doenhoff stated last week that she still hoped some wealthy patrons of music, particularly of singing, would help establish a school for vocal and dramatic debutantes.

"First of all," Madame von Doenhoff confessed, "our summer holidays are necessarily prolonged, but wise pupils do not give up their practise entirely in these vacation months. While I did not plan to do any teaching while up in the mountains, I may have to accept a few pupils who have arranged to be near us throughout the summer. One of my sopranos became so enthusiastic toward the close of the spring term with what had been accomplished in developing her voice that she changed her plans about a European trip and urged her husband to secure board for her at a hotel in the Catskills in order that she might continue her semi-weekly lessons with me. I predict a certain success for this painstaking pupil; after all, it is a matter of work, faithful, patient work that counts in vocal teaching. Not one voice in a hundred can be developed on the 'Quick method study'; any teacher who resorts to that method invites certain ruin to the precious voices entrusted to her or his care. Better lose an impatient and foolish pupil than attempt to do the impossible; sometimes pupils come back to the teachers who told them the truth, but if they do not, no matter. A teacher who has been conscientious about giving advice has nothing to regret.

"Frequently, I am asked how long it takes to develop a voice. I never attempt to answer this question beyond telling applicants that a year or two of study with me will enable us to reach some conclusion as to the time it takes to train a voice and make an artist. Among my present pupils I have a coloratura soprano who came to me in great haste last week and wished to know how many lessons I had given her in the past six years. I had no difficulty in telling her, as all we had to do was to turn to the records; every time a pupil receives a lesson from me she or he enters his name in a book, and so neither of us can ever deny anything. In this case we found that the soprano had had just 200 lessons—that is, 200 half hours in the course of five or six years. Like the most of us, this pupil has had setbacks due to illness and other reasons; she was never able to complete one season with me without interruptions, so you see how few lessons she really has had. Some persons knowing that she has been my pupil for five or six years may wonder why more has not been done. However, with all the setbacks this pupil has no reason for complaint; she has sung in a number of concerts during the past two years, and for three years she has filled a choir position that paid her sufficient salary to clothe and pay for her vocal and language lessons. On account of the lovely lyrical quality of this soprano's voice she has been able to hold her position in the choir, although her voice has the phenomenal range of the coloratura soprano, and usually such voices are not wanted for choirs, since they are supposed to be fitted only for showy music. But what do 200 lessons, 200 half hours amount to in the development of an artist? It is truly nothing. This singer ought to have had as many lessons in one season, and that does not even mean a full calendar year. However, I may ascribe her ability to get on, in spite of the limited number of lessons, to her pluck and intelligence, and then, too, I am only just to myself to add that my training has been a factor in her success. This pupil continues faithful to me; whenever she can do so she arranges for a term of lessons, say twenty, and so the good work goes on, and now that she is older, I am hoping she will find it possible to keep up her studies without interruptions and then really arrive at where she can take a prominent place, to which her talents and voice entitle her.

"Since my last talk to a MUSICAL COURIER representative I have been informed that some teachers resent what I said about the training of an artist; some of the teachers declare they can do it all. I affirm that it takes more than one teacher to make an artist. How can the same teacher give singing lessons, language lessons, teach sight reading, diction, style and acting? It cannot be done in these half hour lessons that constitute the average vocal lesson; some of the prominent teachers, I have been informed, only give twenty minute lessons.

"Of course, a teacher who knows several languages, as I do, and who has herself been on the operatic stage, as I have been is able to assist a pupil in studying songs and arias in different languages; but there is hardly time in

one lesson to do more than give instruction in singing. When my pupils are preparing some special programs I help them all I can, but ordinarily we devote our lesson periods to singing and the development of the voice. In my opera classes we simply devote our time to dramatic action and the operatic repertory.

"Too much time and money are wasted in this country by those who attempt to crowd the work of seven years into three. When that is done, the artist is too often superficial, and rarely reaches the high place which she might if her training had been slower and more thorough. I think of my own school, and know that I studied with half dozen teachers. One of the most eminent was the late Heinrich Conried, with whom I simply studied dramatic action, and, as you know, I sang in the Conried companies for a number of years."

Madame von Doenhoff stated that she lived in hopes, concerning her ideals, of a great school of singing and acting in New York, with special teachers for each branch; the education in such a school should be as liberal as that acquired in a university.

Cunningham a Versatile Singer.

Claude Cunningham repeated his success of a year ago at the recent Springfield Music Festival and added new points of merit to his reputation in that city. Concerning his singing the conductor of the festival wrote the following letter to Mr. Cunningham's manager:

DEAR MR. BEAUMONT: It was a very real pleasure to have Mr. Cunningham—a consummate artist and gentleman—for our "Arminius" performance. His fine work was highly appreciated.

(Signed) JOHN J. BISHOP.

This sterling American baritone has gained an unsailable position in the foremost rank of artists of international reputation. While he is essentially American, his reputation is by no means confined to this country and, as one well known critic has truly said: "Americans ought to be proud of this artist, for of the foreigners now singing here few can take rank with Cunningham." His beautiful voice, exquisite diction and refined musicianship have carried him far. His cultured intellect and distinguished personality have carried him the rest of the way.

Appearances already booked for Mr. Cunningham for the season of 1912-13 include six concerts in New York City, four at Carnegie Hall, one at the Hotel Plaza, and another at the Waldorf-Astoria, two in Boston, one in Chicago, two in Philadelphia and a series of joint recital concerts with Madame Rider-Kelsey, the distinguished American soprano, including six cities in Texas and twenty concerts on the Pacific Coast, under the respective managements of L. E. Behymer, of Los Angeles; W. L. Greenbaum, of San Francisco, and the Misses Steers and Coman, of Portland, Ore. The ensuing season will undoubtedly be the greatest this artist has ever had.

Some excerpts from the press concerning Mr. Cunningham's singing at the recent Springfield Festival follow:

Much was expected of Mr. Cunningham, whose magnificent singing of Elijah last year led to his engagement for the dramatic part of the German hero this year. . . . He carried the audience with him easily and added to the reputation gained a year ago.—Springfield Homestead, May 13, 1912.

Following upon the sensationalism and hysteria of Mary Garden night, the music festival got down to a more solid basis at yesterday's concerts. . . . To Claude Cunningham fell most of the honors of the solo work. He is a young singer who is no longer to be judged on his youth, for his voice is fully matured. He sang magnificently last night.—Springfield Union, May 12, 1912.

Music in Halifax.

HALIFAX, JUNE 8, 1912.

Musicians of this city are rejoicing over the prospects for next season, which promises to bring more and greater artists here than have ever come in one season. Frederic Shipman, who brought Melba here, has just arranged a big musical series for Halifax. The series opens with David Bispham, assisted by Harry M. Gilbert, pianist, on August 30; the second concert, on September 27, will bring Lillian Nordica, who is the best beloved here of all the prima donnas we have yet had, and who on this occasion is to be assisted by Rummel, the violinist, and Romaine Simmons, pianist; the third and last of the series will be a recital by Mary Hallock, pianist. Special interest is being evinced in this last attraction by the Woman's Music Club.

The success of the series already is assured by the subscriptions, which have come in with even greater responsiveness than was anticipated.

A. G. C.

Chorus girls and "show girls" wear silk skirts; flannel is good enough for prima donnas and heroines.—New York Staats-Zeitung.

A Recent Advertisement of the Steinway Piano

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**Geo. J. Birkel
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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

MUSICAL COURIER publicity is the best kind of publicity for musicians.

Thus far, no American composers or music critics have been summoned to testify in the money trust investigation.

The city of Denver is installing in its Auditorium the largest pipe organ in America. Free concerts will be given Sunday afternoons during the winter.

PIERRE LOTI should write an opera libretto. He is the ideal man for the work, as he possesses dramatic insight, poetical grace, and fruitful imagination.

OTERO, the one time Spanish dancer, announces her early debut in grand opera, as Carmen. The event to take place June 19 at the Theatre des Variétés, Paris.

If Mary Garden did all the things she is credited with planning she would have no time to practice, no time to learn new roles, and, in fact, no time to be in grand opera at all.

SOME wisacre now discovers that the words of the "Marseillaise" are not those originally used in the song. The words are immaterial; in the "Marseillaise" it is the music that counts.

GERMANY takes its summer music seriously. Stuttgart had a Bach festival last week, and Dantzig enjoyed the convention and concerts of the Allgemeiner Deutscher Musik Verein.

MADAME SCHUMANN-HEINK's son, Henry, has started a detective agency in Paterson, N. J. He may discover many things, but he never will be able to unearth a better contralto than his ma.

IN Berlin they are building a noiseproof apartment house for musicians, so that piano and other musical practising may be indulged in without disturbance and annoyance to neighbors. But haven't the walls ears?

FRIENDS of Engelbert Humperdinck, who recently saw him at Meran, report that, mentally, he is by no means himself again. They seem to think it is a question whether he will ever regain full cerebral power. It is to be hoped that such discouraging prognostications prove to be wrong.

ORCHESTRA chairs for the premiere of Strauss' "Ariadne auf Naxos," at Stuttgart, are to cost \$12.50, a fact which should give our New York Metropolitan a useful hint. The persons who occupy paid orchestra chairs at our opera houses are fully able to stand an increase of prices.

WHITE and gentle, the dove of peace seems to have settled upon the Mascagni-Liebler row. According to recent bulletins, the gifted Pietro has forgiven the "Ysabeau" (or "Ysobel") contretemps and now is writing a new opera for the Liebler firm, designed for American premiere purposes.

LATE reports indicate that henceforth Oscar Hammerstein may devote his London Opera House to performances in English. Whether that project is to bring financial salvation to the American impresario remains to be seen, but, at any rate, the experiment will be interesting, no matter what its results.

Two especially interesting events marked the doings at the Kansas city convention of the American Federation of Musicians last week. One was the memorial services for the musicians of the Titanic, the eulogies being delivered by Secretary Owen Miller, S. L. Bagley, George W. Bope and Charles A. Derlin. The second happening to arouse widespread attention was the introduction of a resolution

providing for State and local legislation to require all music teachers to pass examinations testing their ability to teach. H. O. Wheeler, of Kansas City, claimed sponsorship for the scheme. The resolution stated that much harm is done by the operations of incompetent men and women who engage in unfair competition with members of the Federation. The suggestion is made that where legislation is impossible the local union should endorse competent teachers. Sympathetic hearts will be grieved to hear that Mr. Wheeler's resolution was defeated.

ST. LOUIS sends the news that the expenditures of its symphony orchestra were \$71,170.67 for last winter, while the receipts totalled only \$42,524.41, leaving a deficit of \$29,595.73. As symphony orchestras go, that is not much of a deficit, and St. Louis should think of all the good music it had for the money.

DR. ERNST KUNWALD arrived in New York last week, en route to Cincinnati, where he spent several days conferring with the executives of the symphony orchestra, whose new leader he will become next season. His business concluded in Cincinnati, Dr. Kunwald sailed for Europe on the return trip of the same steamer that brought him to this country.

SIGNIFICANCE of some well known names in the musical world:

Amato, loved or beloved in Italian;
 Bauer, peasant in German;
 Batiste, linen in French;
 Carbone, charcoal in Italian;
 Consolo, comfort in Italian;
 Pugno, fist in Italian;
 Rosenthal, valley of roses in German;
 Strauss, ostrich, also bouquet in German;
 Volpe, fox in Italian;
 Verdi, green in Italian.

GIULIO TITO RICORDI, the head of the music publishing house of Ricordi & Co., of Milan, died in that city last week, aged seventy-two. He was the third of the Ricordi family to head the well known house, or Casa Ricordi, as it is known in Italy, the founder, Giovanni Ricordi, having been born at Milan in 1785. The successor to the Ricordi just deceased will be his nephew, Tito Ricordi, who has visited New York on several occasions and superintended Puccini productions here. Giulio Ricordi was here in 1906 and tried at that time to be made director of the Metropolitan Opera House, but through the opposition of some of the influential members of the governing board of the institution, the plan failed. The Casa Ricordi, aside from being publisher of the works of Verdi, Boito and Puccini, is known chiefly for its ability to extend its influence beyond the mere issuing of music, and toward the control of grand opera in every city where it is profitable. The power gained in that manner by the Ricordis was felt all over the world, but through the shrewd and quiet methods pursued by the Milan firm in its extensive manipulations, the general public remained in ignorance of the universal Ricordi control until THE MUSICAL COURIER laid bare the whole scheme, and exposed all the affiliated ramifications that branch from the enterprising publishing firm in Milan. Made aware by THE MUSICAL COURIER of how the Ricordi influence dominated even the Metropolitan Opera, New York newspapers joined in the campaign to enlighten the public, and now the Ricordi system no longer is a mystery and therefore has lost much of its efficacy. The successful revolts of Andreas Dipfel and Oscar Hammerstein and the fight waged against Ricordi recently by Italian legislators were severe blows to the firm. Personally, the late G. T. Ricordi was a polished gentleman, courteous, urbane, cultured, keenly intelligent and a master in the fine Italian art of operatic intrigue and control.

NEGLECTED INVENTIONS.

We often wonder how many of the numberless inventions and improvements on musical instruments are accepted by the world. Ever since that remote day when Apollo perfected the seven stringed lyre of Mercury we find history full of references of new departures and original inventions in musical instruments. What has become of them all? Where is the harvest of all this patient sowing? Most of this seed has fallen on stony ground or by the wayside where it has perished. Very little of it has brought forth fruit.

Where is that perfected sistrum which the priestesses of ancient Egypt clattered and rattled before the image of Hathor in the temples of the Nile?

Forgotten, with a thousand other instruments whose names are hardly known to the delving antiquary.

We know a good deal about the precursors of the flute, violin and piano; but we hear very little concerning the multitude of suggested improvements which have not been accepted by the world and which have not had any influence on the development of the instruments for which they were intended.

The inventor of the arched viol which Pepys describes in his diary for October 5, 1664, must have spent many a studious hour over his ingenious contrivance. Perhaps he felt that he had made his name immortal by his wonderful machine. Yet the ungrateful world has hidden him in the dust of oblivion and pitilessly let his marvel perish.

Pepys says: "To the Musique meeting at the Post Office, where I was once before. And thither anon come all the Gresham College, and a great deal of noble company; and the new instrument was brought called the Arched Viall, where, being tuned with lute-strings, and played on with keys like an organ, a piece of parchment was always kept moving; and the strings, which, by the keys, are pressed down upon it, are grated in imitation of a bow, by the parchment; and so it is intended to resemble several vials play'd on with one bow, but so basely and so harshly, that it will never do. But, after three hours' stay, it could not be fixed in tune; and so they were fain to go to some other musique of instruments."

If the inventor of this Arched Viall ever dreamed of fame, he would be sad to find that Pepys has not even mentioned his name.

Who ever hears of that clever Janko keyboard that was to put, and did put, the technical achievements of Liszt to blush?

The Janko keyboard was the perfect mechanical counterpart of our tempered scale. Yet the world would have none of it.

And Shoné Tanaka's ingenious quarter tone, or rather, enharmonic organ, is now accumulating dust in a garret in Tokio—if there are garrets in Japan! This brilliant young Japanese pupil of Helmholtz exhibited and explained the instrument at a meeting in London nearly thirty years ago. It is heartbreaking to think of such a complicated and brain racking invention consigned to the dustbin of oblivion.

The Stroh violin was intended by the inventor to supersede the feeble toned and perishing instruments of Brescia and Cremona. Alas, for the vanity of human wishes! No change of dynasty has taken place. King Stradivarius and Emperor Guarnerius are still on their thrones and the Stroh democracy died at its birth.

Sometimes the inferior instrument or method persists while the improvements are forgotten. Sometimes the improvement drives the older instrument out of the field. Often the better method has the commercial interests of the inferior method arrayed against it and is driven to the wall in spite of its unquestionable merits.

It all seems like a game of chance, because we

often fail to see the deep underlying causes of the effects which are contrary to our expectations.

We are sorely in need of a self acting pedal which will prevent bad pianists from making all their passages sound like smudges of tone and jangle. Yet if such an invention could be put on the market would not all the vast army of bad pianists rise in their wrath and destroy it?

It is almost as unprofitable to be an inventor as to be a composer—unless, indeed, the invention consists of a pretty-pretty for the case of the piano, and the composition is a miniature epic about the struggles of a rose leaf to postpone fading and avoid being crumpled.

Dr. Muck's resignation from his post as conductor of the Berlin Royal Opera was recently a subject for discussion in the Reichstag of Germany. Representative Waldeyer delivered a speech on the subject as follows: "Gentlemen, you are aware of the fact that Dr. Muck, the capable conductor of the Royal Opera, intends to resign, if he has not already resigned. The merits of this man, particularly his knowledge of Wagner and of modern music as well as his extraordinary ability as a conductor, render it very desirable that he should be retained for the Royal Opera. Here we have already lost several conductors, very capable and distinguished men, as Weingartner and Strauss, and now the name of Muck is to be added to these. I do not know what prompted Dr. Muck to leave us, but I do know that he would gladly remain in Berlin if his thoroughly justifiable wishes were fulfilled. It was here that he accomplished so much and became great. I would like to call the attention of those who are in a position to be of service in this matter to the fact that nothing should be left undone that could aid in retaining Dr. Muck for our Opera, and I am confident that I am expressing herewith the wishes of thousands." Geheimrat Waldeyer, strangely enough, does not seem to know that Muck has long since signed the contract with Colonel Higginson and that it is definitely decided that he is to go to Boston next autumn. It is very probable that Dr. Muck would have remained in Berlin if his desires had been taken into consideration by the intendant of the Royal Opera. All that he demanded was greater artistic freedom and a little more power, to have granted which not only would have meant the retention of so great a conductor as Muck, but also would have exerted a very wholesome influence on the entire management of the Berlin Royal Opera. At any rate, it is gratifying to note that German legislators have time and interest enough to concern themselves with questions that affect the artistic welfare of their nation. As far as America is concerned, full many a year will elapse before any member of Congress or of the Senate might take it upon himself to ask our governing bodies for aid in trying to prevent a conductor from leaving America. The likelihood is that most of the Congressmen and Senators would believe their colleague to be talking about a street car conductor.

WHEN the German officers and men of the visiting naval squadron attend the celebrations New York is giving in their honor, the music played on all such occasions includes the German national anthem and "America." The music of the two is the same. How tell them apart. Very simple. Play "America" in ragtime.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

COMIC OPERA LIBRETTISTS, ATTENTION!

A MOST important communication is the one just received from the de Koven Opera Company, and it is reprinted herewith in full:

The de Koven Opera Company will award a prize of \$1,000 for the libretto of a light opera considered the most worthy by a board of three prominent judges—a composer, a librettist and a stage manager—whose names will be announced later.

The result of the competition will be announced on or before April 1, 1913.

The conditions governing the competition are as follows:

1. Every person desiring to compete will signify his intention by writing to the de Koven Opera Company, 1 East Forty-first street, New York City, and will receive a card of admission to the competition, which card must accompany every manuscript when submitted.
2. All manuscripts must be delivered at the offices of the company not later than January 1 next.
3. Manuscripts must be typewritten on one side of the paper only, each act separate. The name of the author must not appear upon or be attached thereto; but a motto or other means of identification shall be affixed, and the name of the author and his address must be enclosed in a sealed envelope, bearing a corresponding mark to accompany the manuscript.
4. Manuscripts of which the author does not control the sole rights for all countries, or manuscripts which have already been set to music, will not be considered.
5. All manuscripts must be in the English language, with full details as to cast, costumes and scenery; and must be complete in text and lyrics.
6. In addition to the \$1,000, the prize winner will receive the usual compensation by way of royalty.
7. The company reserves all rights in all countries of the libretto gaining the prize for a period of one year after the award of same.
8. The company reserves the right to designate the composer who shall write the music for the accepted libretto.
9. The company shall have the right to accept librettos other than the winner of the competition upon all the terms and conditions of this contest, except the payment of the prize.
10. Contracts for the rights of the librettos accepted by the company shall be signed by the authors before the company announces the winner of the prize.
11. The accepted librettos, with the music composed therefor, shall be copyrighted by the company, all rights being reserved to the company, subject to the usual royalty contracts.
12. The company agrees to pay to the author, in addition to the producing royalties mentioned, one half of any and all moneys received by the company from publication, mechanical or other rights.
13. The authors of accepted librettos agree to make such reasonable changes as may be recommended by the judges or the company.

It is to be hoped that the dozen or more good librettists in America will compete for the prize offered by the De Koven organization. Aside from the prize bonus of \$1,000 offered, the best stimulus to the writers ought to be the success achieved with the current revival of "Robin Hood," as clean, clever and crisp a libretto as ever a composer was lucky enough to set.

MANY Americans have been anxious to hear or read what the London critics think of Hammerstein's operatic performances. Most of the notices have been laudatory, but recently the tone of the comment was not so favorable, as witness this from the Academy:

"We wish heartily," writes the critic for the Academy most magnanimously, "that we could hold similar language with regard to Mr. Hammerstein's new tenor and to his performance of the once delightful 'Trovatore.' London ought to have room for two opera houses, and it would be very well if these were conducted on different lines, so that while the older house preserved its conservative traditions, the newer should range over a wider field, and revive operas such as the 'Favorita' and the 'Trovatore,' and others which are by no means to be dismissed with a sneer because they appealed primarily to the taste of a bygone day. But candor obliges us to say that 'Trovatore' was not so given, the other day, as to make us wish to hear it again. Better performances have been heard in recent years by both the Carl Rosa and the Moody-Manners Companies."

PHILADELPHIA'S *Sonntagblatt*, June 2, devoted an entire page to a review of the Bach festival at Bethlehem, Pa., giving as illustrations a large picture of Johann Sebastian Bach and a view of the Thomas Kirche in Leipsic, where the original Bach festivals were held under the direction of the immortal cantor, organist, and composer. The Philadelphia paper also published excellent photographs of Dr. J. Fred Wolle (the founder of the Bach festivals in America and the musical director of the Bach Choir of Bethlehem) and Packer Memorial Church, where the festival was held this year. The writer of the review in the *Sonntagblatt* gave full credit to Dr. Wolle for the work he has accomplished in the Keystone State.

REPRESENTATIVE BRADLEY introduced a bill at Washington to "make it an offense, punishable by a fine of \$100 in each case, for any person to play a musical instrument or make other unnecessary noises in any neighborhood in the District of Columbia where any person or persons may be seriously ill." The bill provides also that notice of such illness must be given to the authorities, who are to see that the offenders receive timely warning, whose disregard would bring about the punishment outlined above. It is a worthy piece of legislation, but why confine it to the District of Columbia? Make it national.

Minneapolis School of Music.

The following is the program for the commencement exercises Tuesday evening, June 11:

Petite Suite	Ole Olsen
Fantall-Serenade.	
Mazurka-Caprice.	Laura Numedahl.
Concerto, A minor, op. 16.	Edvard Grieg
Adagio.	
Allegro Marcato.	Florence Brown.
(Gertrude Hull at the second piano.)	
Reading, Keeping a Seat at the Benefit.	Fiske
	Lora Francois.
Recitative and aria, Amour, viens Aider (Samson and Delila).	Camille Saint-Saëns
	Bertha Thorsgard.
Concerto, G minor, op. 22, No. 2.	Camille Saint-Saëns
Allegro Scherzo.	
Presto.	Margaret Hicks.
(Oda Birkenhauer at the second piano.)	
Reading, Dolores Defies the King.	Parker
	Mary McAndrews.
Aria, Chanson Provencale.	E. Dell'Acqua
	Muriel Haydon.
Concerto, B minor, op. 23.	Peter Iljitch Tchaikowsky
	Ethel Hoff.
(Signa C. Olsen at the second piano.)	
Reading—	
In the Pantry.	Dixon
Three Best Things.	Van Dyke
Little Ba'teese.	Drummond
	Mary Bigelow.
Concerto, A minor, op. 15, No. 1.	Edward MacDowell
Andante Tranquillo.	
Presto.	Dagny Gunderson.
(Wilma Anderson-Gilman at the second piano.)	
Recitative and aria, I Am at Last Alone (La Reine de Saba).	Charles Gounod
	Grace Chadbourne.
Presentation of diplomas.	Charles M. Holt.

Great Tribute to Alice Garrigue Mott.

Alice Garrigue Mott, whose training of singers has entitled her to distinction, has also shown such understanding of the voice as to be commended by great dramatic artists. The following tribute to Madame Mott is from Bertha Kalich, the celebrated tragedienne:

Alice Garrigue Mott ranks as one of our finest American teachers of voice. She combines the best of European school with a rare method of her own that is wonderful in its results. No matter how broken or lethargic the spirit, a lesson with Mrs. Mott is elixir to mind and body, for there speaks not only the method of a great teacher, but the spirit, intuition and soul of a great woman.

With love and my best wishes to this unique master of song, my "Sphinx," from your friend and pupil, BERTHA KALICH.

Under Wolfsohn Management.

Lambert Murphy, the brilliant young tenor of the Metropolitan Opera Company, has just closed a contract by which he places himself under the management of the Wolfsohn Bureau, 1 West Thirty-fourth street, New York City.

Wanted: A mechanical player for fire engines as experience has proved that fire hose is unsatisfactory when playing on a piano.

GREATER NEW YORK

NEW YORK, June 10, 1912.

Lotta Van Buren, who studied with leading American masters, and with Harold Bauer (going to Europe for further study with him this summer), has some pupils of unusual talent and advancement, among them Dorothy Stabler. She gave a piano recital in the Assembly Room, Metropolitan Building, 1 Madison avenue, June 4, playing works by Chopin, Beethoven and MacDowell. Perhaps the andante from the "Sonata Pathétique" was her best achievement, played with beautiful singing tone and expression. The two page black note octave study of Chopin came out clearly, and one noticed the natural expression of the Chopin nocturne, op. 37, No. 2. She closed with MacDowell's "Witches' Dance" and "The Eagle." Altogether Miss Stabler has unusual talent, allied with deep sympathy of poetic musical expression, and her playing will give pleasure. Adelaide Thurston recited "The Order for a Picture." June 6 Miss Van Buren gave a young people's piano recital at her residence-studio, showing what they have accomplished during the past season. A feature of the program of twelve numbers was the playing of motifs from "Rheingold" and "Parsifal." Those who took part with much credit to their teacher were Harriet and Eugenia Chapin, Katharine and Irma Seeman, Julian and Miriam Cohen, Charlotte Stix, Janet Waterman, Alfred Fisher, May Freedman, Marian Stabler and Spencer Vandervilt.

Emma A. Dambmann's pupils, Dr. M. Altschul, tenor; Marguerite Miller Campbell, soprano, and Helen B. Hoffman, soprano, have been busily engaged (the last named especially, since the announcement of her coming marriage to Dr. Benjamin W. Crane, of Morristown, has been made) during the past season. Dr. Altschul has been in Paris, coaching for grand opera, and has made a fine hit on his public appearances. December 16 he sang Leoncavallo's "Paillasse" at a private club concert; December 7 and March 7 he sang the role of Vasco in "L'Africaine," and the "Don Juan" aria at Salle de l'Athenee, Saint-Germain, and the reports of his success are such as to warrant expectation of a fine career for the young tenor. Miss Campbell gave a song recital at Huntington, Pa., June 4, singing "Voi che sapete," Mozart; "A Legend," Tschai-kowsky; "I Hear You Calling Me," Marshall; songs by American composers, etc., Mrs. S. B. Beyer at the piano. Regarding this a friend sends the following to Madame Dambmann:

HUNTINGTON, Pa., June 5, 1912.
DEAR MADAME DAMBMANN: I know you will be glad to hear that Marguerite Campbell scored a great big success. She sang very artistically, and you would have been very proud of her. Her tones were beautiful. She never did so well; you cannot imagine how beautiful her voice is now. You know the last few lessons she took from you did her a world of good. Really everybody is just wild about her voice, and of course everybody asks, Who is her teacher? You know how enthusiastic we are about you! There was a large audience and Marguerite received a big ovation.

Miss Hoffman's announcement of her engagement takes the form of a neat little card, with a cupid digging an arrow through two hearts. Dr. Crane is a prominent dentist in Morristown, where the bride-to-be resides.

Madame Meysenheym gave an informal musicale at her residence-studio, 602 West 137th street, June 7; some of her best pupils, however, were prevented from appearing because of professional engagements. These were Kathryn Rogers, Palma Ohling, Martin Carey, Adele Schweiger-Recht, Leona Schultze-van Water and Margaret Ermine. Some new ones who sang were Rose Strackstein, who has a high soprano voice, of beautiful quality; Irene Bowers, who sang Easter Sunday as soloist at the Baptist Church, Matteawan; Elsie Wurster, sixteen years of age, who has a strong soprano voice, and if she applies herself will become an operatic prima donna; Edna Kraft, whose bell-like soprano voice was heard in the Titania aria, reaching to the high E above C; Lillian Sheinman, Elizabeth Crouch-long, Elizabeth Everkamp, Jacques Braun and Henry Meysenheym, who made a hit recently in a concert by the Bel Canto Club. Madame Meysenheym will give an operatic concert in costume in the early autumn.

The Women's Philharmonic Society, Amy Fay, president, assembled with guests at Studio Hall, 50 East Thirty-fourth street, May 29, to listen to the first concert by the chorus, Elma Robbins-Wood, conductor. The hall was filled with an attentive and enthusiastic audience, and the singers were repeatedly encored. The chorus was assisted by members of the Students' Grand Opera Society, Zilphi Barnes-Wood, conductor, and these artists: Margaret Riddell, soprano; Elsa Fischer, violinist; Mrs. Cleophas Jones, pianist. Mrs. George Evans was chairman of the reception

committee, and Laura Sedgwick Collins, first vice president, presided.

Jessamine Harrison-Irvine, composer-pianist, was the guest of honor at the 304th dinner of the Hungry Club on June 8. She played several selections with finely contrasted delicacy and strength and was enthusiastically applauded. Frederic Thomas, baritone soloist with the New York Symphony Orchestra and the Weber Male Quartet, was also a guest. He sang several songs in excellent voice. Harriet Ross was heard in recitations grave and gay, and after the formal program Thelma Waters sang, and Platon Brounoff played some of his own compositions. June 15 the Hungry Club will be six years old, and at its dinner on that evening it will celebrate "Founders' Night," in honor of its four organizers, Julia Hume, B. B. Kirtland, Leon Hanlon and Mattie Sheridan, who has been its only president. At the last dinner the club enrolled its 666th member. Adhering to its friendly custom, at the birthday dinner next Saturday, June 15, the club will give a birthday present to each person attending. The musical program will be unusually brilliant.

Dorothy Davies, of William A. Brady's Stock Companies, has been a very successful pupil of Parson Price during the season now closing. She has a fine contralto voice. Edith Yeager is another very promising contralto, who has been leading lady in the Frohman Companies during the past five years. Alberta P. Price, who was at the piano in a song recital given by Stella Geneva Jacobson in the Swedish Lutheran Church, Brooklyn, June 2, played so well that the Brooklyn Eagle said: "The accompanist, Miss Price, daughter of Parson Price, was artistic and sympathetic in her work." She has just returned from a course of some years' study under Gabrilowitsch.

Olive C. Hampton, one of Carl M. Roeder's gifted pupils, gave an interesting piano recital June 5 in the music room of St. James' Church, Elmhurst. A large audience greeted the young artist, and showed appreciation by generous applause and many floral offerings. These tributes were richly deserved, for the young lady gave evidence of unusual ability in an exacting program, displaying technical fluency, a lovely tone, full of warmth and color, and musical intelligence of a high order. A modest bearing and pleasing personality added much to the effectiveness of her playing. Miss Hampton's numbers consisted of d'Albert's "Gavot and Musette," a Chopin group (prelude in F, etude and waltz, op. 42); compositions by Moszkowski, Schumann and Leschetizky, and movements from the Schumann and Grieg concertos, in which she had the cooperation of Mr. Roeder at a second piano. R. Norman Joliffe, baritone, assisted with several groups of modern songs, most artistically sung. Mr. Roeder leaves for study with Bauer in Switzerland the last of this month.

Frank Howard Warner expects to be in the city all summer, continuing his private teaching, and at the New York School of Music and Arts, where he will have a class in piano pedagogy. During his church vacation he will substitute for Bruno Huhn at the Madison Avenue Baptist Church. Two prominent singers, Beatrice Fine and Roy Steele, are to sing songs of his composition in their recital programs.

Edward Strong, tenor, following fifteen years' activity in New York, leaves the end of this month for permanent residence in Northfield, Minn., where he is to be director of the Carleton Conservatory of Music. The institution is endowed, and has a past record of good work. Mr. Strong will live in his own house, and looks forward to this return to the home of his early days. He has been for thirteen years solo tenor of the Fifth Avenue Presbyterian Church, and could have remained there. Frederick Locke Lawrence, Mus. B., Gertrude Miriam Potwin and Almeda Frances Mann are members of the Conservatory faculty. Many readers of THE MUSICAL COURIER who know Mr. Strong personally, and thousands who have heard him in oratorio and concert, will wish him all success in his important position.

"You never played so well," "Do it again," "That was fine," etc., etc., fell on Amy Fay's ears following her recital at the Granberry Studios, June 5. Miss Fay played Beethoven's "Pathetic" sonata, followed by a Liszt program, as follows:

Lieben-Traum.
Romanesca (old air of the sixteenth century).
The Nightingale (translation from song by Alabiéff).

Gondoliera Venezia.
The Loreley.
Ave Maria.

Miss Fay told of her studies with Liszt, and on Liszt subjects she is undoubtedly the American authority; her anecdotes and bon mots were much enjoyed. Especially successful were "Romanesca" and "Ave Maria," pieces seldom played.

The Wirtz Piano School issued invitations for the annual public recital, Y. M. C. A. Hall, 125th street, Harlem, June 7. Over a score of excellent solo and ensemble pianists participated, giving pleasure to a large audience.

John W. Nichols, the tenor, has just been engaged to sing at St. Peter's Church, Galilee, N. J., during the month of August. Many well known singers have sung in this fashionable summer church in the past, such as Anita Rio, Julian Walker, Cecil James, Edward Johnston, Frederick Martin, etc. Mr. and Mrs. Nichols will spend their summer near the beach in that vicinity and come to New York to fill their engagements.

Another pupil of Carl Figue was presented in recital by her teacher, Monday evening, June 3, at the Figue Musical Institute, 128 De Kalb avenue, Brooklyn. The young pianist was Vivien Miller, who played Liszt's twelfth Hungarian rhapsody, a Rachmaninoff prelude, "Album Leaf," by Figue, the Chopin polonaise in C sharp minor, berceuse and waltz in A flat, a gavotte by Marini-Brocca, and at the close the Liszt concerto in E flat, with Mr. Figue playing the orchestral part on a second piano. Vivian Melhado, soprano, assisted, singing the "Jewel" song from "Faust," and songs by Ware, Metcalfe, Homer, Bohm and Teresa del Riego.

Re McLellan "Don'ts."

The McLellan "Don'ts," which appeared in last week's issue of THE MUSICAL COURIER, have provoked considerable comment. It was stated at that time that the faults enumerated in the list had been observed in her pupils and that she had had occasion to correct every one. Miss McLellan claims that many of these errors are taught by some teachers as correct and that she stands ready to substantiate to any one at any place at any time that claim. To indulge in any of these practices, she says, is incorrect and should, under no circumstances, be either taught or permitted. Miss McLellan has been a diligent student of voice and has made vast researches in the art of voice culture. She is an authority on the correct method of singing, and is a specialist in voice placement and tone emission. She has prepared this list from actual experience, and has found it advantageous to bar the use of everything enumerated thereon.

In last week's issue, owing to a misprint, it was incorrectly stated that according to Miss McLellan "correct singing is only a matter of right usage of breath and of eyes." This is an extract from a letter she received from a well known teacher, and might be included among the don'ts worded as follows: "Don't be misled by thinking that correct singing is only a matter of right usage of breath and of eyes." For the benefit of those who may have overlooked this list, it is herewith reprinted:

DON'T

Push tongue as far back and as low as possible.
Feel no relaxed that you get what is known as the "seasick relaxation."
Draw head down on low tones.
Project chin on all high notes.
Draw chin back against the spine.
Sing into the nose.
Sing on tip of nose.
Sing beyond tip of nose.
Reinforce breath on all high tones.
Draw up under all high tones with the breath.
Push low tones down on the cheek.
Modify all vowels, that is, change all vowel sounds—so the listener either has to know the words being sung, or must be provided with an explanatory program.
Sing Ee against the teeth and ah at the extreme back of tongue (this produces a complete change of action and great unevenness of tone).
Sing "up and over."
Sing straight up out of the throat "bending on top tones."
Make consonant in the front part of the mouth and vowel in the back.
Lift palate on low tones.
On all ascending tones lift palate.
Open mouth wider and wider for very low and very high tones.
Lower tongue at instant of attack.
Make furrow in center and back of tongue before starting a tone.
Keep tone on teeth.
Direct low tones on teeth, middle ones about bridge of nose and high ones to the top of head.
Keep all tones on the palate.
Feel tone start at back of neck and go down the spine.
Open the throat as widely as possible, especially on the extremely low and high tones.
Sing straight out of the mouth.
Always think of sending the tone as far away from you as possible, in other words, sing for the great distance—this is the only way for the tone to carry in a large place.
Fix the mouth in the shape of a funnel and sing into it.
Sing into the head on top tones, lifting palate (this is a physical impossibility, for when the palate is raised, this prevents the tone from going into the pharynx).

Drop jaw and open mouth as far as possible on every syllable, this gives relaxation (of what?).

Push tongue as far forward as possible over front teeth and feel perfect relaxation.

A TRIP TO MUSICOLONY.

For the past year the word Musicolony has been on the tip of the tongue of many. The interest in this place and in the idea has assumed such proportions that at the request of Dr. Franklin Lawson, the owner and promoter THE MUSICAL COURIER decided to accept the invitation to examine the property and record the facts for the benefit of its readers, a number of whom are lot owners, and many others interested. Therefore, two representatives, accompanied by Dr. Lawson, gave an entire day to prospecting last week, the results of the investigation being herewith chronicled.

The party left New York, via the New York, New Haven & Hartford Railroad, and after a pleasant ride of three and a half hours arrived at Westerly, R. I., where an automobile conveyed them to the famous Musicolony. Westerly is an important place on account of its proximity to Watch Hill and other nearby summer resorts. It is between Providence and New London, and within easy access of Boston, New York and New England points. It has become of such import as to warrant the building of a new and commodious depot, now in course of construction, which will be a modern edifice and will be made doubly attractive by surrounding it with beautiful grounds in the form of a plaza.

From Westerly to Narragansett Pier runs the State road, over which one goes to reach Musicolony, six miles from

THE FAMOUS FRENCH TENOR

**EDMOND
WARNERY**

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COVENT GARDEN, LONDON, and
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the Westerly depot, the distance being easily traversed in fifteen minutes. One of the proposed plans of the future is an auto bus line between Westerly and Narragansett.

Arriving at the entrance to the property one gets an excellent first impression from a picturesque old farmhouse which nestles in the shade of three stately maples, but this impression is entirely obliterated with the first view of the magnificent expanse of 350 acres which greets his eye to the south, east and west of the house. From this point of vision the view is wonderful. For about half a mile stretches away a gentle sloping surface, terminating at Lake Lohengrin. Across the lake is Cavatina Island and the Ballatella Rocks. Beyond this may be seen the dunes and then the ocean extending to the horizon. To the left one observes a delightful little cove appropriately named Lullaby Grove, the edge of which reaches to the rugged shores of the lake, which at this point is one mile wide. Far away in the distance one discerns the buildings of the United States life saving station, and off in the ocean, Block Island and Montauk Point. Turning to the right is the splendid Aeolian Forest, through which runs Philharmonic Brook, the home of the trout and the source of woodland melodies. Beyond extends a promontory, upon which the casino is to be erected. A certain section along the edge of the lake will be transformed into Pastoral Park.

During the stroll from the house to the lake delightful impressions crowd upon each other so fast that one is lost in an attempt mentally to record them all. At each step some new attraction commands attention and one is always commenting upon the grandeur of the view and the multitudinous array of natural scenic beauty. Reaching the lake a short row brings one to a pretty little island, from which a short board walk extends to the dunes. Here the greatest surprise of all awaits one. On reaching the top of the dune suddenly the eye rests upon beautiful Symphony Beach, a mile long, hard and clean upon which the surf rolls with fascinating charm. Indeed the impression is almost one of enchantment and it is with lingering steps that one begins the return journey, ever casting behind a longing look. Again reaching the boat a half hour is

spent in prospecting from the edge of the forest to the northern extremity of the property. The allurements of the grove was so great as to warrant leaving the boat and enjoying a few moments therein. It is a spot where one could linger by the hour enjoying the peace and quietude of the place and the unique view through the trees.

Returning to the dock a short walk brings one to the forest, which abounds in luxurious foliage and great variety of timber and where one might suppose himself to be hundreds of miles from any habitation. The brook is particularly interesting, in that it is exactly as nature formed it, not so much as a stone having been misplaced by the hand of man. The undergrowth is so thick that one must keep to the path, for it would be a difficult matter to find one's way out should he stray therefrom.

If it were possible to journey around this property on foot the pedestrian would have to cover five miles. From a half day's examination of so vast a property one realizes how many of its attractions necessarily had to be passed over quickly, but it was sufficient to enable one to state that all that has been claimed for it is true and that it affords unusual opportunities. As Dr. Lawson says it is the only property known that combines everything. Indeed, it would be strange if so great an array of natural resources could not appeal to the most critical. Here one may enjoy himself in innumerable ways. Whatever be his inclination here it may be satisfied. It is a spot for young and old, strong or infirm, sick or well. Here the sportsmen can find delightful recreation as well as the yachtsmen. On the other hand, those of literary tastes, composers and students, can find nooks and bowers where quiet reigns. In short, every taste and every temperament can here find something sympathetic. One of the most valuable assets of the property is Aria Spring, whose water one must drink to appreciate.

The manner in which Dr. Lawson acquired ownership of this tract is interesting. For some years he has had in mind the idea of forming a colony of musicians and has been in search of a suitable property. He examined many from Maine to Florida but found none which coincided with his wishes. One day, coming from Block Island on the boat, he noticed a beautiful stretch of beach in the distance, and on arrival made inquiries concerning it. He proceeded to Westerly, examined the place, and finding it to his liking immediately secured an option and last summer took title. The land is practically in its pristine glory. It has been in the hands of one family since 1833, who valued it only as a farm property, the greater portion of which has never been cultivated, and thus its natural beauties have been preserved and its development is merely a matter of skill in utilizing to the best advantage what nature has provided.

Dr. Lawson is particularly well fitted to carry out his scheme as he has had much experience in business, and, being a physician and a musician, is well versed in art and science. He asserts that his object is not to make money in real estate but to carry out a life dream. Having secured a property meeting every requirement, he intends to sell building sites at a nominal figure within the reach of every musician. Only 500 plots have been set aside for building purposes, a considerable number having already been sold. The rest of the property is reserved for parks, public grounds, etc., for the exclusive benefit of plot owners. The terms are easy and the manner in which musicians are accepting them argues well for the success of Musicolony. It is expected that by next year a number of summer residences and bungalows will be ready for occupancy. The surveyors have almost completed their work and by the middle of July the main roads will have been cut and the final map of the property filed. The roads are to be named after the dead masters, and various other points will receive appropriate musical titles. It is Dr. Lawson's plan to erect an inn for the accommodation of guests not owning plots. There is also to be electric and water works, auditorium, observatory, garage, stable, baseball field, tennis courts, boat and bath houses and every conceivable form of amusement possible. That the project is both feasible and practicable cannot be denied, and the methods employed by Dr. Lawson for the disposition of the receipts for development are such as to insure purchasers of lots the ultimate success of the plan.

The main object of Musicolony is to provide a place where artists, students and music lovers may secure rest and recreation among ideal surroundings, as well as to promote good fellowship and an opportunity for the exchange of ideas, to say nothing of business. That which will appeal particularly to every one is the evenness and moderateness of the climate, which rarely exceeds 80 degrees in summer, due to the almost continuous cool sea breeze, a condition conducive to health, strength, physical and mental activity. Supplies are to be had in abundance at regular market prices delivered to one's door.

A leading real estate dealer of Westerly wrote Dr. Lawson that in his twenty years of experience in real estate he had never known of a property combining so many remarkable natural advantages, and that the increased valuation of surrounding properties, which have

The Sensation of the waning season in the German Concert Rooms was the Singing of the stupendous

Richard Strauss Program

BY

LEON RAINS

This program comprised 24 songs by the composer of the Stonebreaker, the Workman, Morning, etc.

Roland Bocquet accompanied at the Piano.

Mr. Rains is *coming Home* early in the New Year.

He will give his first New York Recital Jan. 11.

He will give his first Chicago Recital Jan. 19.

Roland Bocquet, the famous accompanist, will be at the Piano.

Leon Rains will sing in The Messiah at Dresden before leaving for America.

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

not half the advantages of Musicology, makes the price of plots asked exceptionally small. The possibilities of Musicology are a summer music center for conventions, festivals, music schools, lectures, recitals, etc., as well as a place where new talent may have a hearing and for the production of new works. Dr. Frank E. Miller, of New York, says: "From the standpoint of health, Musicology fully equals that of its celebrated neighbors, Newport and Watch Hill. This outdoor life combined with the musical associations is just what the artist needs."

Among the 140 who have procured plots are: Dr. L. D. Alexander, Jr., Caroline Hudson-Alexander, Hugh Allan,

Pasquale Amato, Walter R. Anderson, W. J. Baltzell, Gustav L. Becker, Walter L. Bogert, Giuseppe Campanari, Anna Case, Frank Croxton, Louis R. Dressler, Fitzhugh Haensel, Walter Henry Hall, Caroline Mihr-Hardy, Jules Jordan, Paul Kéfer, Grace Kerns, Edward B. Kinney, Hans Kronold, Charlotte Maconda, Frederick Martin, Dr. Frank E. Miller, Reed Miller, Maud Morgan, Tali Esen Morgan, H. Lambert Murphy, Clara de Rigaud, Louis Arthur Russell, Madame E. B. de Serrano, Dr. Gerrit Smith, George L. Spaulding, Arthur H. Turner, Nevada van der Veer, Gina Ciaparelli-Viafora, Harriet Ware and Viola Waterhouse.

ST. LOUIS

650 Amelia Avenue, Webster Groves, Mo.
Phone, Webster 605.
St. Louis, Mo., June 6, 1912

Dr. Albert Kosminsky, a pupil of Clinton Elder, assisted by Stanley Goldman, pianist, gave a recital in Mr. Elder's studio Wednesday evening, June 5, when the following program was rendered: "Invictus" (Huhn), "Melisande" (Goetz), "Evening Star" (Wagner), "Requiem" (Homer), "Banjo Song" (Homer), Dr. A. J. Kosminsky; march in D major (Raff), Stanley Goldman; "Prologue" (Leoncavallo), "I Wept, Beloved" (Hue), "Morning Hymn" (Henschel), Dr. Kosminsky; "Rhapsodie Hongroise," No. 2 (Liszt), Mr. Goldman; "A Memory" (Thomas), "Jean" (Burleigh), "Danny Deever" (Damasch), Dr. Kosminsky; Mrs. Clinton Elder was the accompanist.

Eltram Allen Taussig gave a pupils' recital Tuesday evening, June 4, at the Artists' Guild, when the following program was given: "Sing On" (Denza), Laura Flahle; "In the Time of Roses" (Reichardt), "My Choice" (Dennee), Marguerite Pierce; "Du bist wie eine Blume" (Smith), "Your Kiss" (Bath), Barton Wagner; "If I Were a Rose" (Hasselberg), Adele van Raalte; "Dearest, I Made These Songs" (Clarke), "The Jasmine Door" (Scott), Miriam Less; "Dainty Little Maiden" (Cowdell), "O Drink Thou Deep" (Rogers), Emma Niemi; "Si mes vers avaient des ailes" (Hahn), "Morning" (Sparks), Hubert Doering; "Stars in the Valley" (Squire), Ion Witting; "My Jacqueminot" (Johnson), Mary Whalen; "Awake, Little Flower" (Sans Souci), "In Maytime" (Speaks), Sadie Wagner; "Woodland Love Song" (Hanley), Bessie Ring; "Let Me Love Thee" (Arditi), Reta Hayward; "Folk Song" (Hildach), "The Wind" (Spross), Emma Meyer; "Ecstasy" (Beach), "In My Garden" (Liddle), Harriet Hassemer; "For the Queen" (Loehr), "An Iroquois Serenade" (Lucas), R. B. Leacock; "My Message" (D'Hardelot), "The Whispered Song" (Bullard), Una Weinstein.

Madame Edwards, of 4000 Delmar avenue, is gaining many friends in St. Louis, and deservedly so. She has established a large class, and several pupils who were with her in Boston, Chicago and Los Angeles have followed her to St. Louis. Madame Edwards will remain in the city during the summer months, and will conduct a summer class at her studio.

Worthe Faulkner, of East St. Louis, the tenor soloist of the First Congregational Church of St. Louis, will go to Italy in June, 1913, for a three years' course of study under the best masters there. A great future surely awaits this singer, with his fine natural attainments, charming personality and splendid stage presence. His many friends wish him all sorts of good luck.

Alexander Hennemann presented his advanced class in a program of songs Monday evening, June 3, at his studio recital hall, 3723 Olive street. Those participating gave a good account of themselves in the following songs: Trio, "The Mariners" (Randegger), Marie Cahill and Messrs. Stemme and Millner; "Tonight Samson Cometh" (Saint-Saëns), "Hooks and Eyes" (Roedel), Kathryn Mariner; "Songs My Mother Taught Me" (Dvorák), "Come Into the Garden, Maud" (Balfé), Mack Mudd; "Harp Immortelle" ("Sappho") (Gounod), "Il Baccio" (Arditi), Marie Cahill; "Du bist wie eine Blume" (Schumann), "Invitation" (Owen), Otilie Fuchs; "Kind Gondolier" (Halevy), "I Am Here" ("Mignon") (Thomas), Margaret Agnes White; "Thoughts Have Wings" (Lehmann), "Toreador Song" ("Carmen") (Bizet), "Rolling Down to Rio" (German), John F. Cahill; "Impatience" (Schubert), "Wienlied" (Brahms), "More Regal" ("Queen of Sheba") (Gounod), Lillian Keener-Dunne; duet, "Hunting Song" (Bullard), Messrs. Sullivan and Millner. All the numbers were exceptionally well rendered, showing good training and intelligent work on the

part of the pupils. Miss White gave as an encore the "Habanera" from "Carmen" with a deal of temperament. Mr. Cahill's rendition of the "Toreador" song was well accomplished, as also were the selections given by Mr. Mudd and Miss Fuchs.

Charles Kunkel, Sr., the veteran composer is about to publish an "Angelus," which is, without doubt, one of the most beautiful bits of harmony it has been the writer's pleasure to hear in a long time.

David Montagnon announces the booking of Clara Butt and Kennerley Rumford, the well known London artists, for the season of 1912-13. Their appearance is already anticipated with much pleasure.

During the past two weeks students of the Missouri Conservatory of Music have given five recitals, culminating on Tuesday evening, June 4, with the graduating exercises at the Y. M. C. A. Hall, the following pupils receiving diplomas: First degree, piano and harmony, Vera M. Kronmiller, Summer, Ill.; violin and harmony, Rudolf Messerli. Second degree (teachers' course), piano and harmony, Clara Baur, McKittrick, Mo.; Nellie Hutchison, Apache, Okla.; Sarah A. Orr, Summer, Ill.; Edna Johnson, Cape Girardeau, Mo.; Lillie Klemme, Flora Harnagel, Agnes Mezger, Magdalena Schmidt. The following program was given: Piano quartet (Spindler), Misses Kronmiller, Stout, Hutchison and Hufnagel; concerto in E flat (Mozart), Lillie Klemme; "Fruehling-rauschen" (Sinding), Flora Harnagel; "Goodbye, Sweet Day" (Vannah), "A Bowl of Roses" (Clark), Genevieve van Tilburg; concerto in C minor (Mozart), Beatrice Taylor; violin, "Hejre Kati" (Hubay), Rudolf Messerli; "Auf dem Wasser zu singen" (Schubert-Liszt), Beatrice Schlieff; "Kammenoi-Ostrow" (Rubinstein), Clara Baur; "Haymaking" (Needham), Gussie Lucas; concerto in C major (Beethoven), Agnes Mezger; violin concerto in A minor (Viotti), Florence Dye; "Rigoletto" (Verdi-Liszt), Magdalena Schmidt; "Rhapsodie Hongroise," No. 6 (Liszt), Edna Johnston. J. C. Eisenberg, the director of the Missouri Conservatory of Music, is to be congratulated on his interesting class of 1912.

The St. Louis Chapter of the American Guild of Violinists held a meeting Monday evening, May 27, at the studio of Victor Lichtenstein in the Musical Art Building, where an informal program was given. Among the works performed were concerto, by Bach, with accompaniment of string orchestra, played by Hugo Olk, and a string trio by Sinigaglia, played by Messrs. Clay, Knudsen and Post. Among those in attendance were Ludwig von French, Victor Lichtenstein, Carl Tholl, Isaac Schoen, William Oberkischer, Elmer Condon, Otto Dierker, Carl Schnickel, Joseph Oswald and Ed Stoman. DAVID J. MACDONALD.

Dallmeyer Russell Student Recitals.

The first of Dallmeyer Russell's student recitals will take place on Tuesday evening, June 18, in the lecture hall of the Carnegie Institute, Pittsburgh. In addition to the pupils of Mr. Russell, those of Frank Milton Hunter will also participate, and the program will be of interest to the musical public. Some of the numbers will be as follows: concertos in D and C minor by Mozart; sonatas, op. 14 and 31, by Beethoven; romances by Sibelius; impromptu, F sharp, Chopin, and songs by La Forge, Ronald, Denza, del Riego and Reichardt. Those on this program are Misses Crawford, Lucius, Terrell, White, Mason, McLaughlin, and Messrs. Kwalwasser, Benswanger and Dallmeyer Russell.

Cecil Ryan in Comic Opera.

Cecil Ryan, the Australian baritone, has just signed a two year contract with Joseph Gaite, and will appear in comic opera, beginning next fall.

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Phone, Avon 2923 R.
CINCINNATI, Ohio, June 8, 1912.

Dr. Ernst Kunwald, the new conductor of the Cincinnati Symphony Orchestra, is a guest in this city, having come from Berlin to confer with the symphony directors and formulate plans for the coming season. Dr. Kunwald's visit has been made the occasion for a great deal of informal entertaining, giving the distinguished German conductor opportunity for making many new friends, and at the same time enabling him to renew acquaintance with such of the Cincinnati musicians as he had already met in Europe. The Symphony Board is fortunate in having secured Dr. Kunwald, who is a man of singularly charming manner, in addition to his other great gifts. Dr. Kunwald gave out some graceful, tactfully worded interviews regarding Cincinnati's high position in the musical world, and altogether made a decidedly pleasant impression. His visit at this time was necessarily brief, but when he returns next autumn, to take up his residence in this city for two years, he will find a warm welcome and an enthusiastic public awaiting him. Symphony concert dates and soloists for next season are as follows: November 15 and 16, no soloist; November 22 and 23, Clarence Whitehill; December 6 and 7, Germaine Schnitzer; December 20 and 21, Gisela Weber; January 3 and 4, Julia Culp; January 17 and 18, Eugen Ysaye; January 31 and February 1, Josef Lhevinne; February 14 and 15, Julius Sturm; February 28 and March 1, Leopold Godowsky; March 14 and 15, Emil Herrmann; March 28 and 29, no soloist; April 11 and 12, Elena Gerhardt.

One of the most important events of the College of Music, incident to the commencement exercises, June 13, will be the graduation recital by Louise Ford, a talented pupil from the School of Elocution and Acting under Joseph O'Meara. Miss Ford has always made an excellent impression in the college plays and has shown great promise in histrionic art. Miss Ford will be assisted by Elvira Voorhees, a young pianist from the class of Romeo Gorno. This program will be given:

Balcony scene, Romeo and Juliet.....	Shakespeare
Poe Under Difficulties.....	Selected
Valse Sentimentale.....	Debussy
Robert of Sicily.....	Longfellow
Scene from The School for Scandal.....	Sheridan
Prelude in D flat.....	Chopin
Scene from The Taming of the Shrew.....	Shakespeare
Sent to Heaven.....	Procter
Scene from The Inferior Sex.....	Buchanan

The thirty-fourth commencement of the College of Music takes place June 13 in the Odeon. One of the largest classes in many years will receive diplomas and certificates. The invocation and benediction will be given by Rabbi Louis Grossmann. Dr. David Philipson will make the address and the awards will be presented by President Julius Fleischmann.

Frederic Shailer Evans' artist class gave a piano recital Friday evening at the Conservatory of Music, reflecting great credit on their teacher. Louise Iselhardt played, with finish, the Mendelssohn "Serenade" and "Allegro Giogoso"; Lucile Skinner showed genuine pianistic talent in her carefully polished rendition of the Mendelssohn "Rondo Capriccioso" and Mazkowski valse, E major; Mrs. Albert Wentworth's musicianly presentation of the Schumann "Concertstück" left nothing to be desired; Carl Fortune displayed unusual talent in an interesting group of soli, and Carrie Small elicited warm applause by her playing of the first movement of the Chopin F minor concerto. Grace Fortune, post graduate, played the Liszt "Sposalizio" and "Campanella" with professional virtuosity.

The Conservatory commencement exercises will be held June 14. The music will be given by the Conservatory Orchestra, under Signor Tirindelli, one of the special features being a fugue in D minor, composed by John Thomas, a member of Edgar Stillman-Kelley's composition class. Dr. E. K. Bell, of Baltimore, will address the class, which is in every way a representative one. The graduates will be: Voice Department, La Frances Wilson, Effie Anee Dunlap (academic), Elizabeth Rawle Martin (academic); Pianoforte Department, May Bingham, Hilda Elizabeth Froelich, Ruth Gordon, Grace Madalene Fortune (post graduate), Effie May Wilson (academic), Anne Christine Sykes, Helen Williams, Noncie Cook, Carolyn Geiger (academic), Laura Belle Hale (academic), Frances Hobart, Elizabeth Rawle Martin, Nell Rebekah Sansom; Violin Department, Abby Anne Bradley, Gertrude

Isidor, Hazel Dessery, Gayle Ingraham Smith; Elocution Department, Elizabeth Stokes Hewett, Florence Weidner; Department of Public School Music, Mollie Barnett, Ibonia Heller, Pearl Rice, Mary Goodman West. Bernard Sturm presented his pupil, Hazel Dessery, in her graduation recital at the Conservatory June 8. Miss Dessery came from California to enter the Conservatory, and her careful, finished playing showed she had applied herself to her work with inspiration and zeal. She displayed a beautiful, lyric tone quality, plenty of imagination, and a fine technic. Her program was brought to a brilliant close with the Vieuxtemps "Fantasia Appassionata." The series of graduation recitals at the Conservatory this week included that of Nelle Sansom, pianist, pupil of Theodore Bohlmann. Miss Sansom's vital readings and artistic acquirements made the evening an eventful one. Hans Richard presented his pupil, May Bingham, in her graduation recital at the Conservatory Thursday night. Miss Bingham is a well equipped pianist, who understands the characteristics of the various composers, and approaches their work with admirable comprehension. She played compositions of Brahms, Paradies, Chopin, MacDowell, Liszt and Sgambati. Zanna Staater, a member of the junior class, under Miss Baur's personal instruction, gave an artistic evening of song at the Conservatory last Tuesday. Her pure lyric voice afforded the audience real pleasure. She was assisted by Hazel Dessery, violinist. Two gifted Conservatory students, Lillian Duerig, pianist, pupil of Wilhelm Kraupner, and Marie Neffer, violinist, pupil of Signor Tirindelli, gave an interesting recital Wednesday evening. Among the other enjoyable events at the Conservatory this week was a joint recital by pupils of Pauline Adams and Mozelle Bennett. Mrs. Theodore Bohlmann's pupils gave an exhibition of the work of the preparatory department on Friday afternoon.

Mrs. Adolph Klein was unanimously reelected president of the Woman's Musical Club at its annual meeting this week. The other officers are: Mrs. Theodore Workum, vice president; Flora McIvor Smith, corresponding secretary; Katherine Bennett, recording secretary; Mrs. Philip Werthner, treasurer. The two new directors elected were Mrs. Maurice Joseph and Jessie Strauss. Aline Fredin was elected chairman of the program committee.

Florence Hardeman, the young Kentucky violinist who appeared with great success at one of the symphony popular concerts last season, will go abroad to study. Miss Hardeman is a post graduate of the College of Music, with two gold medals to her credit, and many well known musicians, Maud Powell among others, have declared their belief in a brilliant future for her as a concert player. A number of wealthy Cincinnatians have interested themselves in Miss Hardeman's career and will defray her expenses in Europe for two years. She sails in July under the chaperonage of Mrs. Theodore Bohlmann.

Olive T. Hamer's pupils were heard in a very interesting song recital Thursday night at Memorial Hall. Mina Hecker, who is one of Miss Hamer's advanced pupils, sang Gounod's "Ave Maria," displaying a warm and sympathetic soprano of wide range. She also sang "Springtide," by Oscar Weil, Louise Snider playing the violin obligato for both numbers. On the evening's program were Nettie Shaffer, Mabel Sloan, Lida Jones, Joy Glaab, Hans Zinke, Mrs. Paul Koehne, Viola Heins, Mrs. Harry Granger and Grace Story Simonds.

JESSIE PARTLOW TYREE.

Comfort in a Philadelphia Hotel.

The Rittenhouse Hotel, corner of Chestnut and Twenty-second streets, Philadelphia, offers travelers all the comforts of a well ordered home. Although but a few minutes from the heart of the business section, the hotel is so quiet and peaceful as to suggest a luxurious home in some hidden part of the city. The cuisine is excellent and there are two finely appointed dining rooms, one on the European plan and another on the American plan. The reception and reading rooms add to the attractive features of the house.

Song Recital at Farrar School.

Rose Elise Ashworth, coloratura soprano, is to give a song recital this evening, Wednesday, June 12, at the Farrar School of Voice and Piano, in Nashville, Tenn. Miss Ashworth is to be assisted by Jennie Aileen Ashworth and Will Haury, pianists. The singer's program includes songs by Schubert, Ardit, Guy d'Hardelot, Bevnigani, Gilbert, Gregh and the waltz song from Gounod's "Romeo and Juliet." Summer classes will continue at the school until August 18. The fall term opens September 18.

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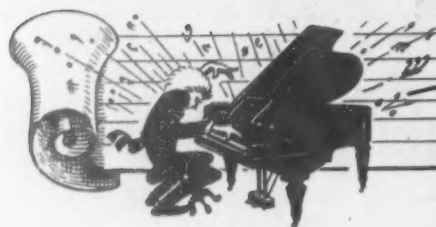
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VARIATIONS

Urged by hordes of his friends, the present writer has decided to submit to American composers a grand opera libretto, and for that purpose has utilized an ancient Assyrian legend, published by him in another form many years ago, but now worked over with many modern and marvelous changes. The piece, in a prologue and five acts, is called "Hazzennybodygotanax":

PROLOGUE

(Curtain rises and discovers royal gardens belonging to Bag-Dadh, King of Ghazzam. The music must suggest that there is a palace, off stage, left. A watchman passes.)

Watchman (basso)—'Tis midnight, I proclaim, oh. 'Tis midnight, oh, oh. Oh, 'tis midnight.
A Figure—Who wakes the still of night?
Watchman—The still of night?
A Figure—Yea, the still of night.
(The clock in the garden strikes twelve.)
Watchman—Who art thou?
A Figure—A reveler.
Watchman (advancing)—What dost thou here?
A Figure—Nothing, bold guardian of the law.
(Very good opportunity for basso and baritone duet on the words "What dost thou" and "Nothing.")
Watchman—Begone!
A Figure—I will. (He goes.)
Watchman—'Tis after midnight, oh! Oh, oh, 'tis after midnight. (Exits slowly.) End of Prologue.

ACT I

(Antechamber in the palace of Bag-Dadh. Enter chorus.)

Head Chorister (bad basso)—Hallelujah! He comes, he comes!

Chorus (quickly)—Who comes?
H. C.—The great and glorious Balderdash to woo our Bag-Dadh's daughter.

Chorus—Say not so.
Trumpet calls heard. Enter ballet. Chorus disperses to sides of stage and looks on in glum silence at short dance of ballet. Exit ballet.)

Chorus—Oh, joy! Oh, joy! Long live, long live King Balderdash II.

(Enter Bhey-Rum, a courtier, and his nephew, Dham-Bad.)

Bhey-Rum (tenor)—Melancholy clouds my brow, and thou, my friend, must aid me. I love Bul-Bul.

Dham-Bad (aside, in a minor)—He lo-o-o-ves Bul-Bul! Rivals then are we.

Bhey-Rum—Against this Balderdash II, by right of sword, I'll win Bul-Bul.

(Dham-Bad sneers in staccato.)
(Trumpet calls and cries of stage hands from without.)

Dham-Bad—Thy rival comes. (Exits.)
(Enter Bag-Dadh and troops. March for corni, trombi and horni.)

Bag-Dadh—Here are the royal troops.

Chorus—There are the royal troops.

Bag-Dadh—See the myriads march.

Chorus—Myriads march. The King! The King! (Salaam to Bag-Dadh.)

(Enter Balderdash II, King of Ghylia, a baritone, carried in a palanquin.)

Chorus—Another King, another King. (Salaam to Balderdash II.)

Balderdash—All hail, kind King of Ghazzam.

Bag-Dadh—In my domain you are.

Chorus—In his domain he is.

(This is confusing, but very necessary.)
Bag-Dadh—Welcome, noble suitor. All hail to Balderdash.

Balderdash—All hail to Bag-Dadh.

(The hailing being over, all are seated.)
(Enter Bul-Bul, followed by Zuleikha, wife of Bag-Dadh, and cousin of Balderdash.)

Balderdash—Ah, fairest of her sex!

Zuleikha—Thank you, noble lord.

Balderdash (singing flat on purpose)—It is not thee I meant.

Zuleikha—Heavens, how I love him!

Bul-Bul (to the front row in the parquet)—My heart beats but for Bhey-Rum.

(Enter Holy-Ghee, High Priest, half brother of Bhey-Rum.)
Holy-Ghee—A benediction on thy heads.

(Basso solo, with full chorus.)

Balderdash—I claim the lovely Bul-Bul.

Bag-Dadh—I give to thee—

Zuleikha (rushes forward)—Stop—it cannot be.

Bag-Dadh—What is't?

Zuleikha—She is—

Chorus—She is—

Zuleikha—She is—

Chorus—She is—

Zuleikha—His daughter. (Faints.)

Balderdash—Ah! how I love her!

(Enter Bhey-Rum and Dham-Bad. The seven principals advance to center and sing septet, as follows:)

Zuleikha—Ah! how I love him!

Bag-Dadh—Ah! how she loves him!

Balderdash—Ah! how I love her!

Bul-Bul—Ah! how I love him!

Bhey-Rum—Ah! how he loves her!



MUSICAL TERMINOLOGY No. 9.—"IT WAS A HIGHLY SUCCESSFUL PIECE OF EXECUTION ON ONE STRING."

Holy-Ghee—Ah! how she loves him!

Dham-Bad—Ah! how I love her!

Curtain, very slowly.

ACT II

(Garden, as in prologue. Enter Fatima, the sorceress, with Bag-Dadh.)

Fatima—Ah! Bag-Dadh, king of men!

Bag-Dadh (who is near sighted)—Art thou my Dohlinka?

(Dohlinka is Bul-Bul's slave and niece of Bag-Dadh by a former marriage.)

Fatima—'Tis I, Fatima.

Bag-Dadh—I hate thee, prophet of evil.

Fatima—A curse upon thee!

Bag-Dadh (to guard, and pointing at Fatima)—Do your duty.

Fatima (on her knees)—I love thee, Bag-Dadh!

Bag-Dadh—Away! I love Dohlinka.

Fatima—Thou canst not wed her. She is thy daughter.

Bag-Dadh (staggers)—Ah! woe is me!

Fatima (as she is dragged away)—May war destroy thy house.

(Enter Herald.)

Herald—Bad news I bring. King Balderdash II declares war.

Bag-Dadh—He is a son of Satan!

Herald—Of Satan. (Crosses himself.)

Bag-Dadh—So, then, 'tis war!

(Enter ballet, who present an elaborate tableau, with wreaths of flowers.)

ACT III

(Hall of Bag-Dadh's palace. A guard in the rear. Enter Bul-Bul and Bhey-Rum.)

Bhey-Rum—Weep not, O fairest maid.

Bul-Bul—No, no. (Weeps.)

Bhey-Rum—When I return I'll claim thee as my bride.

Bul-Bul—Tell me of thy love.

Bhey-Rum (tenor solo)—"A Dream Thy Face," etc. (ending with a duet, "True to thee I'll ever be.")

(Trumpet call is heard.)

(Guard enters and raises his hand. The lovers start back.)

Guard—It cannot be.

Bhey-Rum and Bul-Bul (duet)—It cannot be.

Bhey-Rum (to guard)—And why these words?

Guard—She is thy sister.

Bhey-Rum and Bul-Bul (duet)—She is my sister. I am his sister.

Bhey-Rum—And who art thou?

Guard (removes whiskers)—I am Dohlinka.

Bhey-Rum—What dost thou here?

Dohlinka—I love thee, brave Bhey-Rum.

Bhey-Rum—I'll wed my own Bul-Bul.

Dohlinka—Your death I prophesy.

Bul-Bul (coloratura waltz aria)—His death she prophesies.

(Enter ballet, chorus and soldiers. Choral climax and the march to war.)

ACT IV

(Bhey-Rum's camp. Bhey-Rum discovered seated on a barrel. Enter Dham-Bad.)

Dham-Bad—Ill tidings do I bring.

Bhey-Rum—Of Bul-Bul?

Dham-Bad—E'en so it is.

Bhey-Rum—Speak! What of Bul-Bul?

Dham-Bad (in mock despair)—She's dead.

Bhey-Rum—She's dead!

(Enter ballet on roller skates. Short dance.)

Bhey-Rum—Craven liar that thou art!

Dham-Bad—Draw and defend thyself!

(They fight and Bhey-Rum receives such severe blows on the sword that he expires. Enter Bag-Dadh, who recoils in B major at sight of Bhey-Rum's body.)

Bag-Dadh—Who done—who did this awful deed?

Dham-Bad—I did, O mighty King!

Bag-Dadh—Thou'lt burn in hell, thou wretch! He was—he was—

Dham-Bad—What awful thought o'ercomes me?

Bag-Dadh—'Tis true—he was—

Dham-Bad (with a shriek)—He was—

Bag-Dadh—Thy brother!

(Dham-Bad falls on his sword.)

ACT V

(Throne room of King Bag-Dadh's palace. Discovered, Bul-Bul and Zuleikha.)

Bul-Bul—I mourn brave Bhey-Rum's absence.

Zuleikha (to stage hands)—She mourns brave Bhey-Rum's absence.

Bul-Bul—Without my Bhey-Rum I shall die. (Solo.) Deserted I, and all alone.

Zuleikha (to the prompter)—My heart longs but for Bhey-Rum.

(Enter Herald.)

Bul-Bul—What news bringst thou from battle?

Herald—The cause is lost. Bhey-Rum is dead!

Bul-Bul—Oh, woe to me.

Zuleikha—Oh, woe to me.

Bul-Bul—To me, I said.

Zuleikha (glaring at her)—Bhey-Rum ne'er loved thee, Bul-Bul. I alone it was he loved.

Bul-Bul (to the stage manager, L.)—A cup of poison will I mix.

Zuleikha (to impresario, seated in wings, R.)—A draught of death for her I'll brew.

(They brew and mix.)

Bul-Bul (advances to Zuleikha)—A cup of wine—thou'lt not refuse me.

Zuleikha—I'll ne'er refuse a drink from thee. (Drinks and dies.)

Zuleikha (advances to Bul-Bul)—Drink deep; 'twill soothe my Bul-Bul.

(Bul-Bul drinks and dies.)

(Enter ballet; pas seul for premiere danseuse. Exit ballet, and enter Balderdash and Fatima.)

Balderdash (as he sees bodies)—Is this thy frightful work?

Fatima—My lord—I—

Balderdash stabs Fatima and then himself. Both die. Enter Dohlinka and Bag-Dadh.)

Bag-Dadh (disguised as Bhey-Rum)—Thou say'st thou lov'st me, Dohlinka?

Dohlinka—I do, Bhey-Rum, I do.

Bag-Dadh—I am not him whom I seem—or is it who?
Dohlinka (shrieks)—Betrayed!
Bag-Dadh—Wilt love Bag-Dadh, your King?
Dohlinka—Never! (Strangles herself.)
(Enter Holy-Ghee. (He glares into the Vanderbilt box.)

Holy-Ghee—What terrible sight is this?
Bag-Dadh—It was my fault!
Holy-Ghee—Unhappy wretch. She was thy mother!
Bag-Dadh (on his knees)—What sayest thou, O Priest?
Your proofs—your proofs—I beg—O holy man!
Holy-Ghee—My proofs? I am thy father!
(They fight. Both are killed. They sing duet, "Farewell, this Earth." Ballet and grand chorus. Enter Herald.)

Herald—Amen. (Chorus kneels.)

THE END.

Sherlock Holmes Note—Alma Gluck, who sailed for Europe yesterday (Tuesday) morning, went aboard the steamer in her evening gown.

Dr. Watson Note—Miss Gluck is a wonderful turkey trotter, and as late as half past three on Tuesday morning was doing our national dance.

So was Daniel Frohman.

So was Maud Powell.

Maud Powell's husband, H. Godfrey Turner, is an Englishman. He was invited to a house party on the Fourth of July last year and in honor of the patriotic occasion took with him a bagful of fireworks. When the evening came he discovered that, although twenty or more American guests were present, he was the only one who had any fireworks to set off.

On its recent tour the Minneapolis Symphony Orchestra drew this from the critic of the Sioux City (Ia.) Journal: "Before an audience that comfortably filled the large building, Emil Oberhoffer opened a jewel box of harmony and melody, tears, and smiles with his brilliant organization."

And this from the critic of the Sioux City (Ia.) Daily News: "Shall the lay mind aspire to criticism of the Minneapolis Symphony Orchestra? Shall the frog in the marsh discourse on astronomy or the mudhen judge of the eagle's flight? No! But the frog may revel in the joy of a starlight night and the mudhen gaze in admiration on the majestic sweep of an eagle's course."

Sioux City gets THE MUSICAL COURIER medal for the most original musical criticism of the season 1911-1912.

Notice to the Public.—I hereby pledge my word that if elected trustee of the Fourth Ward I will not become intoxicated during my term of office. (Signed) W. H. Carey. —Hobart Gazette.

Cardinal Gilmore was discussing Gilmore and his band. "Gilmore," continued the cardinal, "was famous for his playing of Mozart's 'Twelfth Mass.' On one occasion he played it in a North Carolina town, and next day the local paper announced that he 'rendered with great effect Mozart's Twelfth Massachusetts.'"—San Francisco Argonaut.

The picture of health and pleasure was represented by J. Philip Sousa, who came up from Washington, D. C., where he hopped out of the saddle after a 300 mile ride with his daughter and party from Hot Springs. They made the trip in six days, and he reports it most delightful. Sousa has been shooting throughout the South since early in February, after winning the Keystone Handicap in Philadelphia, when he broke 46x50. He also won the Charlotte trophy with 44x50. Sousa shot at about 7,000 targets since January, and with all the bad weather his average hovers close to 87 or 88. He will shoot at the New York State shoot and the G. A. H., and will then put on the final touches for his musical season.—Sporting Life.

From the New York Evening Post: "The Titanic tragedy has been chosen by the Russian composer Glazounov as the basis of a symphony. The 'Nearer, My God, to Thee,' which the band played as the ship went down, is to recur in it as a leading motive." That is nothing. On "Variations" deal lie three compositions called "The Wreck of the Titanic," a descriptive piano composition by Jeanette Forrest; "My Sweetheart Went Down with the Ship," by Roger Lewis and F. Henri Klickmann, a beautiful song, inspired by the wreck of the Titanic, both of the foregoing pieces published by Frank K. Root & Co., and "The Wreck of the Titanic," by William Baltzell, a "descriptive composition for piano solo," published by Aubrey Stauffer & Co. The first named work has subdivisions, named as follows: "All Aboard," "Boat Whistle,"

"The Voyage Begins" (melody, that of "Good-Bye, Ladies"), "A Life on the Ocean Wave," "A Two-step by Starlight; everybody happy and care free," "The last 'Good-Night' as passengers separate until Morning," "What is the matter?" (an arpeggio on a chord of the diminished seventh); "Crash! Crash!", "The Iceberg is Discovered," "Whistle Sounds the Alarm," "All rush to the Deck," "The Awful Truth is Realized," "Women and Children escape while Men and Band render 'Nearer, My God, to Thee,' as the big ship sinks," "Music grows fainter and fainter." The Baltzell musical version of the catastrophe has these programmatic annotations: "Sailing, Sailing, over the Bounding Main," "Echoes from the Orchestra on the Promenade Deck," "Every Soul is Happy," "No One Dreams of Danger," "Full Speed Ahead," "In the Fields of Ice," "The Titanic Strikes an Iceberg," "The Ship Stops," "Bell rings from the Bridge," "Foghorn Sounds," "Passengers are Warned," "The Lifeboats are lowered," "The Captain orders 'Women and Children first,'" "Confusion Reigns Aboard" (trill on F sharp and G), "The Ship is Sinking," "There are no more Lifeboats" (trill on F sharp and G), "The Band, knee deep in water, play their last Prayer," "The Titanic slowly sinks beneath the waves," "The freezing Survivors in lifeboats scan the Ocean for Assistance," "The Carpathia appears on the Horizon," "Saved at last."

What's the use?

LEONARD LIEBLING.

MRS. SAWYER WILL MANAGE PARLOW.

Kathleen Parlow, the violinist, will return to America in February, 1913, under the management of Antonia Sawyer, New York. This will be Miss Parlow's third American tour under Mrs. Sawyer's direction.

Interesting Piano Recital.

A piano recital was given last Saturday in the art rooms of Steinway & Sons, New York City, by Harry Anderton, who disclosed, in addition to touch, power, velocity and endurance fully equal to the demands of ultra modern as well as classic music, quite an unusual command of all the pedals of the modern grand piano. In all the movements of the C sharp minor sonata, op. 27, No. 2, Beethoven, he revealed new and striking effects. Again, in the Wagner-Brassin "Magic Fire" music, the piano, under his deft manipulation, seemed to be a harp and an organ combined. His program also included the prelude and fugue in E minor, from "Six Preludes and Fugues," by Mendelssohn; a group of MacDowell pieces, namely, "The Eagle," "The Witches' Dance" and the polonaise in E minor; "Des Abends," by Schumann; "Theme and Variations in A Major," by Paderewski, and Liszt's second rhapsody. Every variety of touch seems to be at the young man's command and all his skill exists but to execute the behests of a strongly emotional temperament. Mr. Anderton's powers have received a masterly training at the hands of E. M. Bowman, and as Mr. Bowman and a pupil of his, J. William Keen, of Paterson, N. J., have been Mr. Anderton's only teachers, it proves that American students of the piano do not need to go abroad for artistic development. A brilliant future may be predicted for this young artist. A distinguished audience, invited by Mr. Bowman to hear his pupil, gave the kind of attention to his performance which betokened real interest.

T. Carl Whitmer's Compositions.

In T. Carl Whitmer Pittsburgh possesses a musical artist of distinction. This has been shown often, but again was demonstrated at Calvary Episcopal Church on the evening of May 26, when Francis Wheeler, baritone, rendered his fine setting of Tennyson's "Strong Son of God, Immortal Love." Later in the evening Mr. Whitmer played two of his own organ compositions, a "Lament," whose melody, poignantly sweet and haunting as a Celtic air, was set elaborately in the most modern of harmonies with a daring and effective insistence on the chord of F minor. The other, "Festival March," was all a festival march should be, abounding with decidedly Whitmeresque departures from well traveled roads.

William Rapp in Managerial Field.

Well fitted temperamentally, through his years of experience as Madame Schumann-Heink's representative and by his knowledge of law, William Rapp has decided to enter the managerial field and has reached an agreement with Madame Fremstad, of the Metropolitan Opera Company, whereby he becomes her personal representative in the concert field. Mr. Rapp is now located at 1 West Thirty-fourth street, New York.

Mrs. Sweet to Teach at Hot Springs.

Louise Harper Sweet, the pianist and teacher, of New York, will have a class of pupils at Hot Springs, Va., during the summer months. Two members of her class are daughters of a prominent official of the Pennsylvania Railroad.

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June in New Jersey is not only the month of roses and the time for a general exodus to summer resorts, but also the season for graduations and commencements, among which the most musically important is that given by Florence Mulford, the widely known concert artist and vocal teacher. Her Newark studio is about as busy a place as one could find in that city of industrial activity. Madame Mulford has achieved such enormous success that her time is entirely engaged and her class is one of the largest known. Students come to her from all parts of the State as well as from New York and her roll this season numbers 103, as follows:

Robert Bartholomew,
Leila Baldwin,
Mrs. W. C. Brigham,
Lillian Bechtold,
Mrs. Henry Butts,
Helen Bishop,
Theodore Bootin,
Grace Bruen,
Miss Blondell,
Miss Buechle,
Alva Coddington,
Marian Coe,
Frederick Colver,
Mary Cunningham,
Helen Carmichael,
Vivian Cook,
Mr. Coles,
Marjory Cobb,
Dorothy Clark,
Dorothy Conant,
Amy Cunningham,
Viola Cook,
Mrs. D. Courter,
Ethel Dyer,
Ethel Dodd,
Harriet Dippel,
Helen Baxter Downer,
Emma Eschenfelder,
Irma Elvin,
Miss Ferris,
Miss Field,
Mrs. Herbert Farrow,
Louisa Foulbourn,
Emma Greer,
Irene Goldsmith,
Lawrence Gedney,
Emily Grafke,
Mrs. W. E. Gude,
Clara Hinman,
Dorothy Howkins,
Mrs. Chester R. Hoag,
Miss Holzworth,
Helen Hartshorn,
Irma Harrison,
The Misses Haag,
Mac Henderson,
Gladys Heath,
Miss Kiendell,
Miss Kraus,
Lydia Koehler,
Mrs. Lyle,

Mrs. Loomis,
Blanche Lowrie,
Grace Lefferts,
Jane Le Soir,
Katherine Meiners,
Ella Marshall,
Florence Matthews,
Mrs. Mitchell,
Alice Mulford,
Mrs. McKenzie,
Anna Neuffer,
Cora Nathan,
Miss Potter,
William Pace,
Emma Purdue,
Cleveland Perry,
Helen Pfingstag,
Clara Purdy,
Clara Pudney,
Bessie Rice,
Margaret Rogge,
Mildred Ross,
Margaret Reid,
Sara Etta Raybert,
Elmer Ross,
Marian Robertson,
Frances Rose,
Hazel Slade,
Elsie M. Sherwood,
Anna Sauer,
Mabel Sauer,
Lillian Seitz,
Miss Sayre,
Grace Struck,
Laura Smith,
Jean Schoonmaker,
Mrs. Smith,
Mrs. Toms,
Mrs. Jay Ten Eyck,
Grace Trippe,
Nan Tuttle,
Katherine Taylor,
William Vanderhoof,
Belle Warrender,
Irene Wiener,
Russell Wheaton,
Lillian Waters,
Mrs. J. H. Wood,
Grace Walters,
Helen Woodhouse,
Lilly Weiss,
Mrs. D. F. Wettlin.

At the annual musicale last Thursday evening, June 6, given at Wallace Hall, Madame Mulford presented Sara Bennett, contralto; Elsie Sherwood, lyric soprano; Emma Eschenfelder, lyric soprano at St. James' Protestant Episcopal Church, Newark, N. J.; Emma Greer, contralto; Clara Hinman, soprano at Cranford (N. J.) Presbyterian Church; Cleveland Perry, baritone; Helen Woodhouse, soprano; Katherine Meiners, lyric soprano; Grace Struck, contralto at St. Andrew's Protestant Episcopal Church, South Orange, N. J.; Robert Bartholomew, tenor at St. Columbus' Roman Catholic Church, Newark, N. J.; Lawrence Gedney, tenor at Maplewood (N. J.) Methodist Church; Charles Vanderhoof, baritone at Bethel Presbyterian Church, East Orange, N. J.; Irma Harrison, soprano at St. James' Protestant Episcopal Church, Newark, N. J.; Dorothy Conant, contralto, Lillian Seitz, soprano at English Lutheran Church, Newark, N. J.; Lydia Koehler, soprano at Third Presbyterian Church, Newark, N. J.; Dorothy Howkins, soprano at South Orange (N. J.) Methodist Episcopal Church, and Mildred Ross, lyric soprano at Cranford (N. J.) Protestant Episcopal Church. Misses Struck, Harrison, Conant, Koehler, Howkins, Ross and Mr. Bartholomew have been heard frequently on the professional concert stage. Owing to illness Miss Greer and Miss Koehler were unable to appear on Thursday evening.

These yearly Mulford musicales are important affairs for many reasons. First, they show the large number of pupils under the guidance of this eminent teacher; second, they illustrate her methods of teaching and the accomplishments of those taught; third, they afford necessary experience for the pupils; fourth, they give relatives and friends a chance to observe the progress made, and fifth, they present an opportunity to the public to hear a program of good music excellently rendered. Newark has the reputation of being not over enthusiastic concerning art, but certainly the demonstration of approval and enjoyment witnessed at this musicale would be the exception to prove the rule. For an hour previous to the time set, people on foot, in carriages and automobiles lined the street and a steady stream of humanity poured into the hall—conclusive evidence that an entertainment of more than usual prominence was in order. The hall, which seats 1,000, was practically filled, not by curiosity seekers but by lovers of music, for Madame Mulford has a large following, who are interested not only in her, but in her work, and know that the programs arranged for and presented by her pupils are of uncommon merit.

The program was an ambitious one comprised mostly of operatic arias, and in detail as follows:

Spring song, Samson and Delilah.....Saint-Saëns
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SpringtideLeo Stern
Elsie Sherwood.
One Fine Day (Madame Butterfly).....Puccini
Emma Eschenfelder.



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Dio Possenti (Faust)	Cleveland Perry.	Gounod
Mimi's Song (La Boheme)	Helen Woodhouse.	Puccini
Sextet (Lucia)	Katherine Meiners, Grace Struck, Robert Bartholomew, Lawrence Gedney, Charles Vanderhoof, Cleveland Perry.	Donizetti
Scene and aria (Faust)	Irma Harrison.	Gounod
My Heart at Thy Dear Voice (Samson and Delilah)	Dorothy Conant.	Saint-Saens
Morning Zephyrs	Miss Seitz.	Jensen
Prologue (Pagliacci)	Charles Vanderhoof.	Leoncavallo
More Regal in His Low Estate (Queen of Sheba)	Dorothy Howkins.	Gounod
Cielo e' Mar (La Gioconda)	Robert Bartholomew.	Ponchielli
A Fors e Lui (Traviata)	Mildred Ross.	Verdi
Duet (La Gioconda)	Mildred Ross and Dorothy Conant.	Ponchielli

As in all students' concerts the work of the participants varies according to their individual ability and the length of time they have been studying, so that the reviewer must judge of that work not as a critic attending a recital by an artist, but as an observer of development and progress. In this light it is not transgressing the limits of reason or of truth to state that every one who took part in the program did well. There were several, however, who disclosed ability of a high order and are therefore entitled to praise, both for the excellence of their singing and the splendid manner in which they adhered to the wishes and desires of their instructor. The most artistic work from a finished viewpoint was that of the Misses Harrison, Conant, Howkins, Ross and Messrs. Vanderhoof and Bartholomew. Miss Harrison and Miss Ross have very flexible and well developed voices of a coloratura character. Miss Conant has a smooth contralto voice of beautiful richness and Miss Howkins a good dramatic soprano. Mr. Vanderhoof is a baritone with fine possibilities and Mr. Bartholomew a tenor of splendid quality and an artistic insight. The "Lucia" sextet, repeated from last year's program by request, again won a vociferous encore. In this the soprano and tenor were noteworthy excellent. Mrs. Jessie Walsh and Annie Louise David presided at the piano acceptably.

At the conclusion of the concert the class was assembled on the stage and a flashlight photograph taken (see page 28), about half the audience remaining to witness the interesting sight. The many bouquets received by the ladies were placed along the footlights and the group presented a very beautiful spectacle. Madame Mulford was not in evidence during the recital but later came out and took her place in the center of the group. She was handsomely gowned and her beaming countenance gave evidence that her pupils had acquitted themselves satisfactorily. It was late when the delightful party broke up and the unanimous expressions of approval heard on all sides testified most eloquently to the confidence the public reposes in Madame Mulford and the pleasure afforded by her annual students' ministrations.

Minneapolis Orchestra Ends Tour.

The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, closed its sixth annual spring tour at Duluth on Saturday evening, June 8. The tour was opened in Minneapolis, Sunday afternoon, April 7, when the orchestra assisted at a performance of "The Creation." Winnipeg was the next place visited, and in the nine weeks of the tour the orchestra gave concerts in fifty one cities. The territory covered eleven States and one Province in Canada.

Five concerts were given in Minnesota, three in North Dakota, six in South Dakota, six in Iowa, five in Missouri, four in Kansas, seven in Illinois, five in Michigan, four in Indiana, one in Kentucky, three in Alabama, and two in Manitoba, Canada.

In addition to the orchestral concerts, the orchestra assisted in performances of oratorio and other choral works. Among the oratorios and cantatas presented were: "The Creation," by Haydn; "The Messiah," by Handel; "Elijah," by Mendelssohn; "Manzoni Requiem," by Verdi; "Stabat Mater," by Rossini; "Caractacus," by Elgar; "Hiawatha's Wedding Feast," by Coleridge-Taylor; "Gallia," by Gounod; "Olaf Trygvasson" and "Land Sighting," by Grieg. The orchestra also assisted in the performances of two operas in concert form—Gounod's "Faust" and Verdi's "Aida."

The soloists appearing with the orchestra on the tour were Lucille Stevenson, soprano; Genevieve Wheat, contralto; Joseph Schenke, tenor; Horatio Connell, baritone; Richard Czerwonky, violinist; Willy Lamping, cellist; Henry J. Williams, harpist, and Adelmour M. Hoskins, celesta. In addition to these, the following pianists had single local appearances: Della Thall (South Bend, Ind., and Streator, Ill.); Edgell Adams (Birmingham, Ala.); Emil Liebling (Streator, Ill.); W. Gray Tisdale (Sioux Falls, S. D.).

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THE TONE IN PIANO PLAYING.

BY VICTOR BIART.

The tone of an instrument consists of two elements, the material and the spiritual. The material element is the mere sound, commonly called note, produced by the vibration of the sounding body. Within this material element lies the spiritual, which infuses life into music. This is a vivid, ringing, flowing tonal quality, which, emanating from the material element, envelops and beautifies it. The mere mechanical process which causes a sounding body to vibrate produces but the material elements of the tone, while the spiritual element appears as a result of the manner in which the sounding body is set in vibration.

This spiritual element of the tone is the carrier of musical expression, the medium through which the sentiment of the player is communicated to the listener, and therefore of the greatest importance in the rendering of music as an art. To draw forth this tonal element is the most difficult task which devolves upon the touch of the pianist. Hence the difference between a tone produced by merely mechanical process and one replete with the sentiment infused into it by intellectual impulse. Thus it is, further, that the tone which a player draws from the instrument in so high a degree places the stamp of personality upon his or her playing. The degree of the presence of this medium of expression consequently determines the extent of the communication between the player and the listener. Many an able player is adjudged lacking in sentiment because of the absence of that tonal quality which reflects the feeling of the player.

The playing, for instance, of a technically simple, sustained piece, such as a romanza, a song without words, a nocturne, with the strictest observance of all dynamic and other expressional indications, may fail totally in its effect, or may prove an example of the highest artistry, according to the existence or absence of the spiritual element of the tone.

It is also this quality which imparts to the tone that depth which alone can reflect great feeling in the player. Yet this quality is possessed by comparatively few, even

among pianists of repute, and many skilled players would experience surprise at the number of dry and colorless notes in their playing to which their attention might be called, especially with regard to notes lying beneath the melody—i. e., in subordinate parts, chords, etc., for these are frequently slighted even by players who do devote attention to tonal quality in the treatment of melody. Thus it is that in so many left hand accompaniments consisting of chords, arpeggios, or any of the various forms of running figures, frequently amount to little more than a meaningless mass of notes, whereas the thorough treatment of the individual note, even in such subordinate parts would greatly enhance the finish of the playing. This manner of treatment of all passages, runs and arabesques would also elevate these from merely technical to musical and expressional significance.

While the individuality of so subjective an element as tonal quality is indisputable, it is no less a result of special cultivation along definite lines other than the development of thirds, octaves, as any other technical specialty. As the purpose of this article is not the treatment of the technique of touch, but of the importance of tone in piano playing, a mere allusion to the fundamental principle underlying this branch of piano study will suffice. This fundamental principle is that every tone which emanates from the piano is an immediate result of the manner in which the finger comes in contact with the key and the hammer with the string. One manner of contact will check the flow of the spiritual element of the tone, another will draw it forth.

The development of those higher qualities of touch which alone can fully accomplish the latter is usually deferred to the more advanced stages of study, which gives rise to the supposition that this quality of tone is only to be expected from finished pianists, as the natural result of years of practice. If, on the contrary, this work were undertaken in the earlier stages of study, pupils in even these grades might possess the means of applying at will any variety and color of tone required in the work of interpretation, and thereby be able to play the pieces within their technical powers with an artistic finish as perfect as that of advanced players.

Celebrities on the George Washington.

The accompanying photograph, taken aboard the steamship George Washington on the last trip out from New York, was sent to R. E. Johnston by Mary Garden. The picture was taken on the bridge and in writing to her concert manager Miss Garden stated: "I do wish you had been

on my other side." Reading from left to right are Alexander Lambert, the piano pedagogue of New York; Mary Garden, of the Philadelphia-Chicago Opera Company; Captain Pollack, of the George Washington; William Hinchshaw, of the Metropolitan Opera Company; Madame Nordica, and Alexander Bonci.



GUILMANT ORGAN SCHOOL GRADUATES.

Last Wednesday, THE MUSICAL COURIER published the program given at the annual commencement exercises of the Guilmant Organ School of New York, held at the "Old First" Presbyterian Church, corner of Fifth avenue and Twelfth street. Seven new organists received their diplomas on that occasion and these young artists showed by their performances that the training at this institution ranks with the master schools in Europe.

The church was crowded and among the features of the night were the address delivered by the Rev. Dr. Duffield and honors for William C. Carl, the musical director and founder of the school, who was feted at the reception which followed.

As a matter of record, the musical program for the night of June 3 (commencement night) is herewith reproduced:

Processional, Marche Nuptiale	Guilmant
Katherine Estelle Anderson, Post-Graduate, '05.	
Third Organ Sonata	Boslet
Charlotte Louise Zundel, '12.	
Allegro from C minor sonata	Bergquist
J. Watson MacDowell, '12.	
Scherzo and allegro (sonata, E minor)	James H. Rogers
Benjamin Martinieux Johnson, '12.	
Solo, Selection from Samson and Delilah	Saint-Saëns
Max Bleyer.	
Aria from tenth organ concerto	Handel
Finale (symphony in D minor)	Guilmant
Joseph Butler Tallmadge, '12.	
Fugue in D major	Bach
Florence N. Wilken, Post-Graduate, '12.	
Allegro Appassionata (sonata V)	Guilmant
Henrietta Stanley Helmrich, Post-Graduate, '12.	
Toccata in C major	Bach
Allegro from sixth symphony	Widor
Rowland William Claffey, Post-Graduate, '12.	
Solo, Inflammatus (Stabat Mater)	Rossini
Max Bleyer.	
Presentation of the class for graduation.	
William C. Carl, Director of the Guilmant Organ School.	

Presentation of diplomas.

Rev. Dr. Howard Duffield, Chaplain of the Guilmant Organ School.

The annual meeting of the Alumni Association was held Tuesday afternoon at 5 o'clock, when the following officers were elected for the ensuing year:

President, Eugene C. Morris, '08.
First vice president, John Standerwick, '09.
Second vice president, Isabel Rose Arnold, '09.
Secretary, Gertrude H. Hale, '11.
Treasurer, Henry Seymour Schweitzer, '03.
Executive committee, Mary Adelaide Liscom, '04, chairman; Clarence Albert Tufts, '11; Kate Elizabeth Fox, '06; T. Scott Buhrman, '08.

The alumni banquet was held at the Hotel Gerard on Tuesday evening, after which the members attended a performance of "Robin Hood" at the New Amsterdam Theater. The party included William C. Carl and Miss Carl, the Rev. Dr. and Mrs. Howard Duffield, Mr. and Mrs. Clement R. Gale, Mr. and Mrs. Warren R. Hedden, Mr. and Mrs. Henry Seymour Schweitzer (of the faculty), besides the graduating class of this year and members of the alumni, numbering forty-six in all.

During the season nineteen free organ recitals have been given by members of the Alumni Association, in the Old First Presbyterian Church, and these will be continued throughout the summer every Monday night at 8 o'clock.

The director of the school, Mr. Carl, filled some engagements in the West last week. The director has arranged to spend his holiday in Europe. He will sail from New York, July 2.

The autumn term at the school will begin October 8. The faculty includes: Organ, William C. Carl; theory, Clement R. Gale, Mus. Bac. Oxon; theory, Warren R. Hedden, Mus. Bac., F. A. G. O.; musical form, Thomas Whitney Surette; hymnology, Rev. Dr. Howard Duffield; organ, Henry Seymour Schweitzer, F. A. G. O.; organ

tuning, Charles Schlette; organ construction, Odell Organ Factory; board of examiners, Samuel A. Baldwin, F. A. G. O., Charles Whitney Coombs, A. G. O.

Mason Quartet.

William Mason, founder and first violin of the Mason Quartet, of Charleston-on-Kanawha, W. Va., is in New York on business pertaining to next season's work. The quartet was organized in 1910 for educational work in the cause of music, especially with schools, colleges and music clubs.

Mr. Mason is a violinist of note, and has served a long apprenticeship under various masters which has fitted him particularly for quartet and solo playing. The many laudatory press comments received testify to the success and ability of the quartet, and the prospects for a good year are excellent.

Music in Monroe.

A recital given June 7 by Fred Kiburtz, pianist, pupil of A. W. Gale, director of the Monroe School of Music, Monroe, Mich., at the Presbyterian Church of that city, roused much favorable comment for the fine program rendered on that occasion.

The seventh annual concert given by the Music Study Club, June 5, enlisted the solo service of E. E. Olds, tenor, and Fred Kiburtz, pianist, among the rest, while the choral part of the entertainment was given under the direction of A. W. Gale.

The town of Breslau is to give a Bach festival on June 15 and 17, with very interesting programs. The services of first class soloists have been secured.



GUILMANT ORGAN SCHOOL—CLASS OF '12.
Director Wm. C. Carl seated in center of front row.

CHICAGO

CHICAGO, ILL., June 8, 1912.

A New York manager was in town last month and informed the Chicago representative of THE MUSICAL COURIER that among his artists were several of American birth. "I am glad to hear that in your city several critics have taken up the question of clubs engaging local as well as American products, as heretofore I have had great trouble in selling artists who are born in this country, while I always have a great demand for foreigners." The same manager was in town this week and reported to this office that he was somewhat disappointed with the way his American artists were handled by musical clubs in Chicago. The president of a large club said: "I want one of your big artists," and the manager suggested one born in America. "No, he won't do; we want an artist with a reputation." The manager objected, saying: "This artist is one of the best known European artists, though born in America." "Very well," answered the president of the club, "it may be so, but I don't believe that he would have any drawing power, and as we want to buy your attractions as a speculation we must have an artist of greater reputation and therefore want one of your foreign artists."

The heads of different clubs can read the above paragraph, as it fits the case of most of the clubs here. Presidents of clubs are always speaking of uplifting American art and helping American artists, but when it comes to signing a contract with an American artist as they much prefer to pay a larger fee in order to secure the services of the European product. The same criticism can be recorded toward daily newspaper critics, who clamor for American talent, but when a club secures an artist born in this country or a local artist, very little mention is made of the artist and all the space is devoted to the foreigner. As long as this way of doing business is in vogue managers wishing to secure big engagements will introduce first their foreign products. The exceptions are one or two managers, who, though not born in America, are proud enough to possess American virtuosi among their artists and will

always try to secure the biggest dates for home talent rather than for the importation.

A belated but interesting concert was given for the benefit of the Business Woman's Educational League of America at Orchestra Hall on Tuesday evening, June 4, under the management of Eleanor Fisher. The soloists were: Charles W. Clark, baritone; Sarah Suttle, pianist; Mabelle Fisher, Jane Stuart, Anne Janzer, Mrs. Joy Kohlhaas. Josephine Lydston, Charlotte Ives, assisted by the Theodore Thomas Orchestra under the direction of Arthur Dunham, conductor. The singers, with the exception of Charles W. Clark, the famous American baritone, were all artist pupils from the class of Mrs. Stacey Williams, whose studios are in Kimball Hall. Mrs. Joy Kohlhaas, a coloratura soprano, with a ringing, true voice, sang the polonaise from "Mignon" with dash and spirit. She, as well as her companions, have been well trained and in each instance the results obtained reflected credit on Mrs. Williams, who may well be proud of her 1912 class. Josephine Lydston, a society belle of Chicago, sang gloriously "J'ai Pleure en

Reve," by Hue, and Mary Turner Salter's "Cry of Rachel." Her powerful voice has been well guided and she scored heavily in each selection. Miss Lydston has a bright future before her should she desire to enter the profession. The duet by Brahms, "Gypsies," gave an opportunity of hearing Jane Stuart and Charlotte Ives, both distinguishing themselves by a scholarly interpretation of the song. Anne Janzer sang "Elsa's Traum" from "Lohengrin" and won the full approval of the public, not only on account of her large and sympathetic voice, but because of her perfect enunciation of the German. After the intermission Mabelle Fisher was heard in Ardit's "Il Bacio," her work being of the same high standard noted in all the pupils from the Stacy Williams School of Singing. Jane Stuart proved another worthy exponent of Mrs. Williams by a truly praiseworthy interpretation of the Meyerbeer song from "Dinorah." Beside the young professional students from Mrs. Williams' class, as stated above, Charles W. Clark appeared on the program. Mr. Clark, who is to leave soon for a tour in Europe, has had remarkable success during his present stay in his own country. Last week, at the North Shore Festival, he scored heavily, and on this occasion he duplicated his former triumphs. In the first part of the program Mr. Clark was heard in Wagner's Hans Sachs' monologue from "Die Meistersinger," and in the second part he sang a group of Debussy, made up of the following selections: "Les Cloches," "Le Temps a laisse son Manteau," "Mandoline," "Les



1. Jane Stuart, formerly Chicago-Philadelphia Grand Opera Company; 2. Mrs. Harry Williams; 3. Pauline Marshall. Fig in original production of W. Savage's production of "The Merry Widow"; 4. Mabelle Fisher, prima donna soprano, now on tour.

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Femmes de Paris." Beside those four numbers his hearers clamored for many more and Mr. Clark added gracefully other selections given with the artistry which has placed the American baritone at the head of his profession. His diction of the French, English and German is perfect, his singing is full of charm, and indeed few recitalists can give to his hearers as great satisfaction as this artist, whose conception of his songs has always a note of personality which adds a touch of novelty to any song he interprets, therefore even hackneyed numbers sound pleasant and those which are unknown here are brought out by Clark in such an effective manner as to make a hit. Many of the songs he has interpreted during his stay in America will probably be on many others singers' programs next season. Sarah Suttle, a young girl who has just graduated from the prodigy class, is a remarkable pianist. Since her tenth birthday she has proven a talented young girl, but of late she has matured and may look forward with surety to a high place in the piano world. She won a triumph after the concerto in G minor by Saint-Saëns, which was given a sterling interpretation by the young artist, whose playing would have been a credit to a professional pianist here and elsewhere. Arthur Dunham, another favorite here, made his debut in Chicago as a conductor on this occasion. Mr. Dunham, who is the director of the Milwaukee Lyric Glee Club, has on many occasions announced that sooner or later he would relinquish his position as organist in favor of the baton of a symphony orchestra. His successes as organist are such that few believe Mr. Dunham's statement, but he gave proof of his worth as a conductor by the manner he directed the Thomas Orchestra in the overture to the "Magic Flute" by Mozart and the "Minuetto" and "Carrillon" from suite No. 1 by Bizet, beside giving effective support to the soloists. To direct the Thomas Orchestra is not an easy task as, generally speaking, the men of that organization are lax under any other man than their leader, Mr. Stock, but they acted more courteously to Mr. Dunham than is generally noticed when playing under a visiting director. Mr. Dunham's attitude at the desk is dignified, and it is to be hoped that he will soon be at the head of a symphony orchestra.

Eleanor Fisher announces the second series of Tiffin musicales for the season 1912-13, which will take place on the mornings of November 4 and 25, December 16, January 6 and 27, at the Crystal Ballroom of the Blackstone Hotel. Among the artists already secured by Mrs. Fisher are: Bernice Pasquali, soprano; Alice Zeppilli, soprano; Albert Spalding, violinist; Hambourg Trio, and Reinall Werrenrath, baritone.

Mr. and Mrs. Frederick Heizer, directors of the School of Music of Sioux City, have arranged another series of musicales to be given in Sioux City next season. Among the artists already secured may be mentioned: Maud Powell, the famous violinist; the Beethoven Trio, which is made up of Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist. Other soloists engaged are: Glenn Dillard Gunn, pianist, and Cornelius van Vliet, cellist. Frederick Heizer, son of the managers under whom these series will be given, will participate as assistant in one or two of the concerts. Mr. Heizer, Jr., is at the present time studying under Adolf Weidig at the American Conservatory of Music of Chicago.

A successful engagement of the Ben Greet Players in a magnificent spectacular revival of the "Midsummer Night's Dream," with Mendelssohn music by the Grand Opera Orchestra, under Chevalier Emanuel and a chorus and ballet, has been presented for the last two weeks at the Auditorium Theater, and so successful has the presentation been that the management has decided to run this attraction for another two weeks.

F. Wight Neumann will open his season at Orchestra Hall, October 13, with a song recital by Ernestine Schumann-Heink.

Esther Plumb, the popular Chicago contralto, who has filled many important engagements the past season on the Pacific Coast, is to appear next week in Davenport and Sioux City, Ia., and Terre Haute, Ind.

Wednesday morning, June 5, Eleanor Fisher and Robert Talbot were married at Willowdale Farm, Crown Point, Ind. The journey to Willowdale Farm, the property of Will J. Davis, was made by automobile. The ceremony took place at Mr. Davis' farm, and afterward much sparkling beverage was drunk to the wishes of a prosperous and happy married life for the young couple. The many friends of Mrs. Fisher, who has for many years been connected with the profession as pianist and accompanist,

writer on several musical papers and periodicals, and of late entered most successfully into the managerial field, wish her well in this venture. As announced previously, she is to retire from the limelight, having turned over her business, with the exception of the Tiffin musicales, which she will still manage, to her husband, who graduated from the Illinois State University at Champaign, Ill. After a short honeymoon trip the Talbots will reside at Chicago at 3808 Alta Vista Terrace.

The Mary Wood Chase School of Musical Art gave its fifth annual June concert last Friday afternoon, June 7



MARY WOOD CHASE.

at the Whitney Opera House. Those who participated to the enjoyment of the afternoon were: Emma Menke, who played the variations for two pianos by Sinding, with Mary Wood Chase playing the orchestral parts on the second piano; Florence Trask contributed with the Schumann concerto, op. 54, allegro affettuoso; Amanda Jorgensen played the Arensky concerto, op. 2; Grace Seiberling distinguished herself in the Grieg concerto, op. 16, and the concert came to a close with Mabel Virginia Paul's playing of the "Variations Symphoniques," by César Franck. Besides those piano students, Flora Hromatko played as a violin solo the "Scene de Ballet" by De Beriot. To single out any of the young ladies would be an injustice, as each one proved highly satisfactory and therefore they are all associated in the success of the day. The soloists were all teachers or assistant teachers at the Mary Wood Chase School of Musical Arts and pupils of Miss Chase.

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Their playing was artistic and no doubt they must be good instructors, as they have been well trained in the field which they have entered, and likely they will prove able assistants to the director of the school, who has surrounded herself for next year with a brilliant faculty, which will be headed in the piano department by Mary Wood Chase and Ruth Burton; in the vocal department by George Ashley Brewster. Isadore Berger will have charge of the violin department, Rosetter G. Cole will direct the organ and orchestration class, and the other branches of the school are all in capable hands. The Mary Wood Chase School of Artistic Piano Playing announces its reorganization and incorporation under the laws of the State of Illinois as the Mary Wood Chase School of Musical Arts. Mary Wood Chase is president; Ruth M. Burton, vice president and general manager, and Myron Carr, secretary and treasurer.

E. A. Stavrum, the Chicago manager, has just returned from Northern Indiana and Eastern Michigan, where he successfully booked most of his artists. The Ellery Band, of which Mr. Stavrum is the Western manager, has been booked in different cities in Michigan and Indiana. Mr. Stavrum booked on the same trip the Ben Greet Players, who are making a very successful stay at the Auditorium, where the original engagement has been extended two weeks. Mr. Stavrum announced that hereafter he will devote most of his time to booking Eastern as well as Western artists in the West.

Mr. and Mrs. Harrison M. Wild will pass the summer vacation in Alaska. Mr. Wild has had a very busy season, conducting and drilling both the Apollo Musical Club and the Mendelssohn Club, besides giving lessons in his studios in Kimball Hall.

Charles W. Clark gave two songs from the pen of Lulu Jones Downing last Sunday at the South Shore Country Club. The songs were "Apparition" and "Sad Memories." Mr. Clark met with his customary success, and the two songs were well received by the large and fashionable audience.

Heniot Levy will leave at the end of the month for Germany after a successful and brilliant season. Mr. Levy has appeared during the season many times at concerts and private functions, and has been kept very busy teaching at the American Conservatory. Before leaving he is to be heard at a concert given by the Violinists' Guild Club.

Alma and Huldah Voedisch will start next month for Europe, where they will remain for the summer months, returning after October 1. Alma Voedisch is booking the Minneapolis Orchestra and artists under the management of M. H. Hanson, while her sister is connected with the St. Paul Orchestra.

The critic of the Chicago Journal wrote the following after Pauline Meyer's recital at the Whitney Opera House:

The Whitney Opera House was the scene of a piano recital by Pauline Meyer, and some exceedingly good playing was heard during the brief interval which the simultaneous demands of the reviewer's time demanded. Miss Meyer's art has ripened since the last opportunity of witnessing one of her public performances. The largest number on her program, the Brahms F minor sonata, could not be heard, but two Liszt transcriptions of Schubert songs were a source of real pleasure. "Auf dem Wasser zu Singen," as every student of the piano knows, is not child's play by any means. It demands more than ordinary technical dexterity, and the certainty with which Miss Meyer brought out the melody above the contrapuntal web of

accompaniment was in the highest degree praiseworthy. In this and in the Chopin nocturne following she made use of a very beautiful and mellow tone.

Theodora Sturkow-Ryder appeared in Defiance, Ohio, on May 17. The following day the critic of the Daily Crescent wrote as follows:

The recital which was given last evening at the College Auditorium was, without a doubt, the best of the concert-artists' series, which have been given during the past year. An opportunity to listen to such an artist as Theodora Sturkow-Ryder is not often offered to Defiance lovers of music. This artist is of marked personality. The program, which was published in detail in yesterday's paper, was carried out in full, and each number was heartily applauded. Madame Ryder responded to three encores. The first, an etude by Poldini; second, "Badinage" by Liadow; the third, a tarantella by Nicode. She won her way into the hearts of the audience from the very first by her sweet, winning manner, as well as her wonderful playing. She played with innate fire and excitement, and technical difficulties did not exist. In the fortissimo passages her tone was immense, and her pianissimo the most delicate whispers. Everything that the piano contained seemed to be at her service.

Mrs. Ryder sails on the North German Lloyd steamer Neckar, July 24. Prior to her leaving she will spend a week in New York, making some talking machine records.

Among the soloists who will appear at the concert to be given under auspices of the American Guild of Violinists at the Hotel Sherman, June 14 and 15, are: Anton Foerster, pianist; Ernest Kroeger, the well known pianist and pedagogue of St. Louis; Henriot Levy, pianist; Alexander Krauss, violinist; John B. Miller, tenor; Kirk Towns, baritone; Hugo Olk, violinist and concertmaster of the St. Louis Symphony Orchestra; Maurice Goldblatt, violinist; Mabel Sharp Herdieu, soprano, and Chevalier Emanuel, and Bernhard Listemann, president of the Chicago Chapter of the American Guild of Violinists, will direct several numbers.

Arthur Middleton, basso, who has just returned from a successful trip with the New York Symphony Orchestra, has received the following letter:

MY DEAR MR. MIDDLETON: As far as it is in my power to control your future, I can see it very clearly mapped out for as long as I continue to give spring festival tours. Where could I find a better man than yourself?

So please, for the next fifty years, or so, do not make any other engagements for April and May.

Always sincerely yours,

(Signed) WALTER DAMROSCH.

Another letter which will prove Mr. Middleton's popularity, not only with the public, but also with his managers, is the following:

DEAR MR. MIDDLETON: We very often receive letters such as the following from committees to whom we send our artists and I thought you would like to see this letter just received from Mr. Glover, of Cincinnati:

"I want to thank you and Mr. Jones for sending to us one of the greatest artists we have ever had at our concerts, Arthur Middleton. His success last night was enormous and his beautiful diction, superb voice and temperamental interpretations are the talk of the town today. You have sent us many fine artists, but none greater than Mr. Middleton."

It pleases us immensely to know that you have, as you always do, scored a great success in that very important city.

Yours very truly,

(Signed) W. SPENCER JONES.

Clarence Eidam, the young and talented Chicago pianist, left last Sunday, June 9, for Berlin, Germany, where he will remain until the latter part of August, returning to Chicago, then to resume his concert work in September. Mr. Eidam is under the management of Samuel B. Garton.

The Briggs Bureau has opened its offices in Steinway Hall. The inauguration of the premises took place last Monday, June 3.

The management of the American Conservatory announces the following faculty engagements for the ensuing season: Edward Clark, teacher of voice; Frances Donovan, department of dramatic expression; physical culture; Marie Sidenius Zandt, teacher of voice; Frank Parker, teacher of voice; Mabel Woodworth, teacher of violin; Olga Kuechler, teacher of piano. Several engagements are still pending. Mr. Clark, although a resident of Chicago for a short time only, has established himself as a thorough artist, both as a singer and instructor. He will appear under the auspices of the American Conservatory during the coming season. Both Mrs. Zandt and Mr. Parker will also be important acquisitions to the vocal staff.


The principal winners of gold medals in the final contest of the piano department of the American Conservatory were Grace Cunningham, Chicago; Monie Franks, West Point, Miss.; William Haeuser, Pontiac, Mich.; Florence Schubert, Chicago. Emil Liebling acted as adjudicator.

Metta K. Legler sang with great success at a musicale given for the Elks in Henderson, Ky., on May 22. This was the second engagement in Henderson and Miss Legler will be heard in the same locality for a third time next winter. The critic of the Henderson Daily Journal said:

The lucky listeners at the Elks' musical Wednesday night would gladly have sat all night and listened to Metta K. Legler sing. She

had several numbers on the program, and most graciously responded to encore after encore. Her voice is rich and full of a spontaneous happiness that would turn the most perverted pessimist into an optimist.

The Bush Temple Conservatory will give a students' recital at their own recital hall, Tuesday evening, June 11. Piano, violin and singing students will be heard in a miscellaneous program.



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cellaneous program. As announced previously, the Bush Temple Conservatory commencement concert will be held in the Bush Temple Theater, Saturday, June 15.

Albert Borroff, the American basso, has just returned from an enjoyable fishing trip in Northern Wisconsin.



GEORGE HAMLIN AND MARY GARDEN.

Mr. Borroff was accompanied by his son, Raymon, who is reputed as an excellent sportsman and fisherman.

Sibyl Sammis-MacDermid and James G. MacDermid appeared at the artist's recital at Iowa City, Ia., during the May festival. The criticism in the Iowa City Citizen is as follows:

Mrs. MacDermid won the greatest applause of the evening for her charming rendition of songs. She has a highly pleasing soprano voice and her interpretation of the spirit of the music was thoroughly artistic. Perhaps the most popular of her selections was

the group of songs composed by Mr. MacDermid, among them "My Love Is Like the Red, Red Rose," being especially adapted to the range and quality of her beautiful voice. She was repeatedly encored and graciously responded.

RENE DEVRIES.

New York Institute of Music Recital.

The violin pupils of Victor Kuzdô, voice pupils of Carlos Sanchez and piano pupils of Bessie Clay took part in the following program at the New York Institute of Music, 560 West End avenue, Friday evening, June 7:

Piano quartet, Masaniello Overture.....Auber
Carrie Mackenzie, Emma Mills, Dorothy and Marian Messer.
Piano, Songs without words, Nos. 1 and 12.....Mendelssohn
Aurinda White.
Violin, Prelied from Meistersinger.....Wagner
Henry Rossman.
Piano, Intermède No. III.....Stojowski
Emma Mills.
Voice, Chanson provençale.....Del Acqua
Alice Ralph.
Piano duo, La Balladine.....Lysberg
Misses McKenzie and Gardiner.
Piano, Serenade.....Strauss-Pfeiffer
Olive White.
Violin, Fantasia—Appassionata.....Vieuxtemps
William Fay.
Piano A la bien-aimée.....Schutt
Marie Gardiner.
Voice—
The Birth of Morn.....Leoni
Norse Maiden's Lament.....Heckscher
A Birthday.....Woodman
Alice Ralph.
Piano, Waltz—Caprice.....Rubinstein
Carrie McKenzie.
Violin—
Niagara.....Kuzdô
Orientale.....Cui
Mr. Fay.
Piano quartet, Fackeltanz.....Meyerbeer
Misses McKenzie, Gardiner, O. and A. White.

An unusual June thermometer was favorable, so the spacious rooms were filled with appreciative listeners. The students, on the whole, acquitted themselves with credit. Miss Ralph, although still a pupil of Mr. Sanchez, is soloist in one of the principal Brooklyn churches, and, in spite of her youth, already is winning success as a teacher. Her voice is a lyric soprano of fine quality, which she uses with skill, suggesting the finished artist rather than the student. Mr. Fay rendered his difficult selections with marked style and a sympathetic tone. Miss Gardiner, among the piano students, showed poise and a deep appreciation of the musical meaning of her selection.

Augusta Cottlow Sails as a Bride.

Augusta Cottlow, the distinguished American pianist, and Edgar A. Gerst, a young California basso, were quietly married at the New York home of the bride's mother, Mrs. Morris Cottlow, Monday, June 10. The wedding was a strictly private affair, only relatives being present. The bride was given away by her mother; Dr. B. A. Cottlow, brother of the bride, acted as best man; Bianca Levinson, a young cousin, was the maid of honor. Mr. and Mrs. Gerst sailed for Europe yesterday (Tuesday) on the steamer New Amsterdam, of the Holland-American Line. They have planned to spend the summer in the Thuringian forest and in the autumn take up a residence in Berlin.

The pianist will continue her professional work under the name of Cottlow, and Mr. Gerst will also fill engagements during their residence abroad. Mr. and Mrs. Gerst expect to remain in Berlin about two years.

Klibansky to Spend Summer Abroad.

Sergei Klibansky, the baritone and vocal master, sailed for Germany on Saturday of last week on the steamship Königin Luise. After revisiting his old home in Berlin, Mr. Klibansky will go to Switzerland, where he will teach a large class during a part of the vacation months. In September Mr. Klibansky will go to Paris. He has planned to be back in New York in October, when he will resume his teaching, both at his private studio and at an uptown school of music.

Ormsby to Sing Branscombe's Songs.

Arthur P. Schmidt, of Boston, announces that Frank Ormsby, the American tenor, will sing three of Gena Branscombe's songs at the coming convention of the New York State Music Teachers' Association, which will be held at Columbia University, New York, June 25, 26 and 27.

Death of Vincent Akeroyd.

Vincent Akeroyd, for many years a member of the Boston Symphony orchestra, previous to which he was a leader of Waldron's Band and director of the old Boston Philharmonic Society, as well as other orchestra organizations, died at his home in Jamaica Plain, Mass., last week at the age of sixty-four years.

Minneapolis School of Music.

MINNEAPOLIS, Minn., June 9, 1912.

The commencement exercises of the Minneapolis School of Music, Oratory and Dramatic Art will occur next Tuesday evening, June 11, at 8 o'clock, in the school recital hall, which marks the closing of the regular school year.

The presentation of diplomas will be made by Charles M. Holt.

The following is a full list of graduates from the several departments:

PIANO—SENIOR CLASS:

Irene Branley, Minneapolis.
Florence I. Brown, Minneapolis.
Hazel Creighton, Mandan, N. D.
Mamie Claesgens, Minneapolis.
Rena Juliet Dahl, Otranto, Ia.
Esther Englund, Jordan, Minn.
Mathilda Hausmann, Hillsboro, N. D.
Margaret Ball Hicks, Minneapolis.
Genevieve Ketchum, Riceville, Ia.
Pearl A. Nelson, Minneapolis.
Laura Nummedal, Hudson, S. D.
Mary B. Smith, Minneapolis.
Aalga Johnette Skare, Union, S. D.
Elsie M. Ziebarth, Delano, Minn.

PIANO—POST GRADUATE:

Ethel Hoff, Minneapolis.
Dagay Edwards Gunderson, Minneapolis.

PUBLIC SCHOOL MUSIC:

Ruth Bell, Marshalltown, Ia.
Ruby Burtness, Minneapolis.
Mary A. Lichter, Caldonia, Minn.
Evelyn Marion Lilly, Waseca, Minn.
Vesta Reid, Detroit, Minn.
Mabel Elizabeth Rupert, Cherokee, Ia.

PIANO TUNING:

Eric Victor Johnson, Minneapolis.

ORATORY AND DRAMATIC ART:

Mary Louise Bigelow, Minneapolis.
Mary Rose Bray, Minneapolis.
Queenie May Buckley, Delano, Minn.
Lora Vivian Francois, Redwood Falls, Minn.
Maye Vivian Mars, Minneapolis.
Mary McAndrews, Minneapolis.
Edwin McDermid, Milaca, Wis.

POST GRADUATE:

Emilia Eggen, St. Ansgar, Ia.
Clara Theisen, Minneapolis.

PIANO—JUNIOR CLASS:

Katharine Allen, Minneapolis.
Roma Mary Arseneau, Minneapolis.
Zita C. Bartholot, Bird Island, Minn.
Lorraine Florence Becker, Watkins, Minn.
Tennie Bergman, Minneapolis.
Hazel S. Blase, Minneapolis.
Genevieve Brombach, Minneapolis.
Olga Josephine Carlson, Deep Haven, Minn.
Irene Carrter, Black River Falls, Minn.
Edith Gladys Condon, Minneapolis.
Mary Cooke, Lake Benton, Minn.
Ethel J. Cormier, Minneapolis.
Elsie Ruth DuBoise, Minneapolis.
Mabel E. Dyer, Excelsior, Minn.
Lily Elvira Bertha Fahlgren, St. Paul, Minn.
Ethel R. C. Fischer, Minneapolis.
Lillian Bertha Guise, Minneapolis.
Bonnie L. Hanson, St. Paul, Minn.
Mrs. H. M. Hendrickson, Minneapolis.
Olive Viola Johnson, Sharon, N. D.
Antonia Emma Mitzner, Balaton, Minn.
Lilah M. Nesbitt, Vergas, Minn.
Wilma Osbeck, Lake Benton, Minn.
Lelah L. Severson, Jaynesville, Minn.

VOICE—JUNIOR CLASS:

Grace Chadbourne, Minneapolis.
Florence M. Fredeen, Minneapolis.
Florence Muriel Haydon, Minneapolis.
Mary Edna Hogan, Sauk Centre, Minn.
Susan Beatrice Jennings, Minneapolis.
Mrs. Ernest Simpson, Minneapolis.
Bertha Josephine Thorsgard, Courtenay, N. D.
Ruby Walker, Dubuque, Ia.
Aletta C. Jacobson, Minot, N. D.

During the past week recitals have been given by pupils of Carlyle Scott, Kate M. Mork, Oda Birkenhauer, Signa C. Olsen and William H. Pontius.

Alice R. O'Connell, of the dramatic department, has been in the southern part of the State reading on the University Week program during the past week.

The final Saturday morning recital was given June 8, the program embracing movements from concertos by Tschaiakowsky, Olsen, Grieg, Saint-Saëns, and MacDowell. Esther Jones-Guyer, contralto, and Grace Chadbourne, soprano, pupils of William H. Pontius, sang groups of songs.

Miss Chadbourne sang a new song by William H. Pontius entitled "God Keep You, Dearest."

Advanced pupils of Mr. and Mrs. Charles M. Holt gave an unusually good performance of Henry Arthur Jones' three act drama "Judah" on the school stage last Tuesday night. The following is the full cast:

The Earl of Asgarby.....Edwin Arnold
Professor Jopp.....Edwin Eisler
Mr. Prall.....Frank Schneider
Juxon Prall.....George Pauly
Dr. Dethic.....Fred Congdon
Mr. Papworthy.....Claire Murphy
Roger.....Richard Manahan
Judah Llewellyn.....George Duthie
Lady Eve.....Dorothy Kurtzman
Sophie Jopp.....Mary McAndrews
Mrs. Prall.....Margaret Larkin
Vashti Dethic.....Emilia Eggen

Clara Theisen gave a strong and pleasing reading of Maeterlinck's "Sister Beatrice" in the school hall last Saturday night.

Persinger's Second London Recital.

The following notices refer to Louis Persinger's second London recital:

A second violin recital given at Bechstein Hall yesterday afternoon by Louis Persinger reached a level quite as high as that of its predecessor a fortnight ago. Clearly Mr. Persinger means to earn more than a fitful success and he is certainly going the right way to do it. He has skill enough and to spare to enable him to win wild applause by sensational means, but he prefers the safer and more intelligent method of depending upon sound judgment and sane musicianship. The strength of his style lies in its entirely sensible adjustment of means to ends. He plays as if he were bent on satisfying his artistic conscience first, and ultimately that is the surest way for a sufficiently discriminating player to please his hearers. Many a more showy version of Tartini's E minor sonata has been heard than that presented by Mr. Persinger yesterday; but in all essentials it was about as good as it could be. The technique was as irreproachable as the tone, and apart from its sound sense the interpretation won the favor of the thoughtful listener by its unflinching accuracy, steadiness and decision.—London Globe, May 31, 1912.

Louis Persinger, the young American violinist, who was greeted with such warm approval on his first appearance here about ten days ago, gave a second recital at the Bechstein Hall yesterday afternoon and quite confirmed the good impression he had previously created. It is very pleasant to endorse an earlier verdict, and to feel assured that Mr. Persinger is a consistently sound artist, who relies quite as much on depth of judgment as on the mere employment of technical skill. His performance yesterday of Tartini's G minor sonata was a model of reticence and an object lesson in the art of getting effects by wholly legitimate means. Every note was clear and every phrase intelligent, while the warm tone was wonderfully well balanced between the extremes of roughness and frigidity. Mozart's concerto in E flat and two groups of smaller

pieces completed a recital which raised almost to the level of a certainty the opinion that Mr. Persinger is a violinist of whom very much will be heard in the future.—London Daily Telegraph, May 31, 1912.

The second of the set of three recitals with which Louis Persinger is making his English debut was given at Bechstein Hall yesterday afternoon. He played Tartini's sonata in G minor (not the "Trillo del Diavolo") in a way which fully confirmed the impression created at his first recital that he is an artist of unusual force and ability. The beauty of the double stopped passages, the ringing tone of the scales, the subtle varieties of phrasing produced by his bow were characteristics which showed that his technique is of the high order which cannot be measured apart from the interpretative result. Every feature of the sonata was full of vitality and all combined to produce a perfectly molded view of the sonata as free from violence of contrast as it was from monotony. The art with which he passed from the serious largo into the easy tempo of the allegro comodo showed that his remarkable skill as an executant is controlled by the judgment of the artist.—London Times.

Louis Persinger had an interesting program at his second recital yesterday at Bechstein Hall, and in a sonata by Tartini and a concerto by Mozart he gave convincing proof of his ability as an interpreter of the classics.

Later came a selection of the pieces of a less exacting cast, in which his beautiful tone and finished style were heard to great advantage. Few modern violinists excel him in the lightness and grace with which he handles the dainty inspirations of eighteenth century composers, such as Gretry and Monsigny.—London Daily Graphic.

At Bechstein Hall yesterday afternoon Louis Persinger fully maintained the good form he had shown previously. He has a singularly fresh habit of thought which he translates into action by methods that are as persuasive as they are sure and ordered. Tartini's sonata in G minor could scarcely have been better played, while Mozart's concerto in E flat major was marked throughout by refinement and culture. Other pieces in which the violinist brought to bear a warm, engaging tone and technical skill of a very high order were Tchaikowsky's "Melodie" and Hubay's "Le Papillon." Gossec, Gretry and Monsigny furnished further opportunities for the display of Mr. Persinger's gifts.—London Standard.

Hutcheson Artists with Minneapolis Orchestra.

Mrs. Truman Aldrich, who, with Olga Samaroff, is probably Ernest Hutcheson's most brilliant pupil, has just been booked to appear with the Minneapolis Orchestra at Ravinia Park, Chicago, during the first week in July. Mrs. Aldrich will play on this occasion the Grieg concerto. In November Mrs. Aldrich again will be soloist at one of the Orchestra's regular concerts in Minneapolis.

Rosine Morris and Edgell Adams, two other Hutcheson pupils, scored pronounced successes with this same organization during the past season, the former in Minneapolis in January and the latter at the Birmingham festival last month.

Mr. Hutcheson will be at Chautauqua, N. Y., during July and August, and will then sail for Germany, accompanied by a number of his pupils, several of whom will make their concert debut in Berlin next winter.

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JULIA CULP

PHILADELPHIA

PHILADELPHIA, Pa., June 7, 1912.

The following program was given by the People's Choral Union on Tuesday evening, May 4, at Music Fund Hall: Chorus, O Who Will O'er the Downs So Free.....De Pearsall

Songs—
Evening Ronald
The Rose Upon My Balcony.....Henry S. Drinker, Jr.
Miss Welsh.

Duets—
Ich ein bein daum, O Gärtner.....Schumann
It Was a Lover and His Lass.....Walther
Miss Dercum and Mr. Swayne.

Women's chorus—
Ave Maria Mendelssohn
Solo by Elizabeth Trickett.

Beautiful Violet Reinecke
Pit Pat, Pit Pat.....Bailey

Songs—
Where'er Ye Walk.....Handel
Die Allmacht Schubert
Mr. Swayne.

Chorus, Holy Art Thou.....Handel
Men's chorus—
Like the Woodland Roses Fair.....Mair
A Vintage Song Mendelssohn

Songs—
Night Ronald
Flower Rain Loud
Miss Dercum.

Chorus, Brooks Shall Murmur.....Von Bree

Exceptionally good work was done by the chorus, and an interesting feature in connection with it is that its preparation was accomplished entirely without the aid of any instrument except a tuning fork. Anne McDonough is director of the chorus.

A recital by pupils of Katherine Berlin was given in Music Fund Hall on Wednesday evening, June 5.

An informal "Club Evening" was given at the Musical Art Club on Monday, June 3. Selden Miller gave a group of songs and piano selections by Debussy, and Johan Grolle and D. Henrik Ezerman played a sonata for violin and piano by Max Reger.

An interesting concert by the West Side Branch of the Musical Academy, of which Richard Zeckwer is director, was given at 1617 Spruce street, Thursday evening, May 31.

Grace Welsh Piper and Adele Sutor gave a reception and musical for Madame Bond in the Fuller Building on Thursday evening, May 30.

Hermann Kennene, who will conduct the concluding concert of the Saengerfest on Tuesday evening, July 2, announces his program as follows:

Festival March Hugo Kaun
Orchestra.

As It Was at Home.....Gustav Wohlgenuth
Mass chorus.

O Don Fatale, from Don Carlos.....Giuseppe Verdi
Louise Homer.

The Minstrel's Prayer.....Karl Zuschneid
Louise Homer, mass chorus and orchestra.

Farewell Adolf Kirchi
The Rhenish Huntsman.....A. von Othergraven
Mass chorus.

Academic Festival Overture.....Johannes Brahms
Orchestra.

Aria from Euryanthe.....Carl Maria von Weber
Henri Scott.

My Mother Tongue.....Friedrich Hegar
Mass chorus.

Die Allmacht Franz Schubert
Louise Homer.

German Battle Song.....Karl Fr. Rohrbeck
Henri Scott, mass chorus and orchestra.

An invitation concert will be given by pupils of Louis Sobelman in Griffith Hall on Saturday evening, June 8. The program will be as follows:

Overture, Figaros Hochzeit.....Mozart
Orchestra.

Concerto, A minor.....Accolay
Harry Cole.

Hungarian Dance Hasche
A. I. Fein.

Moto Perpetuo Bohm
Ruth Hill.

Alr Varie No. 1.....DeBeriot
David Frieman.

Farewell to the Piano.....Beethoven
Conrad Lesley and Walter Lang.

Concerto No. 22.....Vlotti
Isadore Schweidel.

Andante from Sixth Symphony.....Haydn
Orchestra.

Hungarian Rhapsody Hauser
Isadore Glassman.

Oriente Cui
Air on the G String.....Bach
Harriet Whitley.

Melody, G minor.....Sobelman
Perpetuo Mobile Bohm
William O. Fitelson.

Concerto No. 7.....DeBeriot
Andante Tranquillo.

Allegro Moderato. Joseph Ed. Lyman.

Danse Trigane Nachez
Harry Laker.

Rhapsodie Hongroise No. 2.....Liszt
Orchestra.

The program, which the Hahn School of Music announces for its "year end" concert in Witherspoon hall on Saturday, June 8, is composed of selections by three grades of pupils—juvenile, intermediate and advanced. Each de-

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partment is represented by a large number of pupils and very interesting numbers. Mr. Hahn, director, has added to the school a department of "violin kindergarten," which will be conducted by Lucy Ingalls Stickney, of Boston. The opportunity that this department offers is exceptional in combining elementary schooling and musical instruction.

The concert given by the pupils of the Settlement Music School on Monday, June 3, brought to a close one of the most interesting series in the history of the institution and in the city's educational offerings. Mr. Grolle, the director, has associated with him an able corps of teachers, and while the staff of social workers is larger this year than any before, it still needs more. Like all such schools the activities are numerous and its influence cannot become too great or far reaching; and what Philadelphia should aim to support is more such schools, with their added influence of artistic and moral training.

JENNIE LAMSON.

Philip Spooner Must Decide.

Philip Spooner, the young American tenor, is somewhat perplexed over several offers from Europe for opera en-



PHILIP SPOONER.

gagements in Italy and France. These inducements come at the time when Mr. Spooner's field in America is devel-

oping, and, therefore, he hesitates about sending final answers to the managers across the Atlantic.

To an old friend, Mr. Spooner modestly confessed that he attributes the European impresarios' interest in him to his ability to sing the old bel canto roles. His repertory includes the Mozart operas and such works as Rossini's "Barber of Seville," and these have not been studied in the hurried manner that is usual in this day both in America and Europe. The young tenor has devoted six years to his work and he is studying faithfully every day, with no thought but to attain the thoroughness that constitutes the foundation of every great artist.

In speaking with his friend, Mr. Spooner also admitted that he would rather be guided by the opinions of American music critics than those of any other country. With the enthusiasm that is pardonable in so young a man, Mr. Spooner added: "We have some of the best music critics right here in America, and I would rather be criticised by a real American music critic, even though the criticism be adverse, than be overpraised by the music critics of any other country. I think the American kind of criticism is helpful to the serious student."

Mr. Spooner has a special repertory of arias and songs prepared for the concert stage, and before he decides about opera he is hoping to look carefully over the home field; however, he realizes that he must decide one way or the other, as managers are now making their bookings for next season.

THE MUSICAL COURIER recorded Mr. Spooner's successful concert in Washington last month. This affair was one of the brilliant events of the spring, and the fact that many prominent persons in official life, in society, as well as music lovers, turned out to hear him near the close of a strenuous season leads the young artist to believe that he is wanted in his own country.

Some critical opinions of the Washington concert follow:

Before a fashionable as well as music loving audience at the Playhouse yesterday afternoon, Philip Loring Spooner gave a successful song recital. His songs all won instant and insistent applause. His voice, which is true and clear, charmed his audience yesterday. In the last Mr. Spooner was accompanied by the harp and the rendition was encoored with much enthusiasm.—Washington (D. C.) Evening Star.

A distinguished company greeted Philip Spooner at the Playhouse yesterday afternoon, when he gave a charming song recital. Mr. Spooner is a son of former Senator and Mrs. John C. Spooner, and as a boy soprano, during the administrations when his father was in the Senate, he sang many times at the White House and other fashionable homes, where his voice was greatly admired. He is now a delightful tenor singer and delighted his audience with his program. He was assisted by the New York String Trio, which was enthusiastically received.

Among those who heard him were Mrs. Wickersham, wife of the Attorney General; Mrs. James McMillan, Mrs. Hale, Mrs. Marshall Field, Mrs. Wetmore, Mrs. Murray Crane, Mrs. Preston Gibson, Mrs. Hunt Slater, Mrs. Hugh Wallace, Mrs. William Barret Ridgely, Mrs. James Pinchot, Mrs. John R. McLean, Mrs. John B. Henderson, Mrs. Stephen B. Elkins and Mrs. Gordon Cumming.—Washington (D. C.) Herald.

An appreciative and fashionable audience attended the song recital given at the Playhouse yesterday afternoon by Philip Loring Spooner, son of former Senator Spooner, of Wisconsin. Mr. Spooner gave a series of songs from Dvorak, Massenet, Rogers and others, with "Where'er You Walk" (Handel) as the principal number.

Among those in the audience were Mrs. George W. Wickersham, Mrs. J. C. Spooner, Mrs. James McMillan, Mrs. Preston Gibson, Mrs. Hugh Wallace, Mrs. Nathaniel Francis, Mrs. Hunt Slater, Mrs. Eugene Hale, Mrs. James W. Pinchot, Mr. and Mrs. A. Gordon Cumming, Mrs. W. Murray Crane, Mrs. Stephen B. Elkins, Mrs. Marshall Field, Mrs. George P. Wetmore, Mrs. John B. Henderson, Mrs. Buckner Randolph, Mrs. Edward Mitchell, Mr. Messer, director of the Corcoran Art School, and Mrs. William Barret Ridgely.—Washington (D. C.) Post.

A large and interested audience attended a song recital given by Philip Spooner, well known in Washington musical circles. This recital had been looked forward to by music lovers, and thoroughly justified the expectations of all.—Washington (D. C.) Times.

Philip Spooner, youngest son of former Senator John C. Spooner of Wisconsin, scored a decided hit in the first appearance as a professional singer on Monday. Mr. Spooner has a tenor voice of unusual sweetness, which has been developed by the best training. His program included German, French and English songs and was given under the patronage of leaders of Washington society.—Milwaukee Sentinel Washington correspondent.

Philip Spooner, son of former Senator and Mrs. John C. Spooner, achieved success in his first professional appearance at the Washington Playhouse this afternoon. His program was well adapted to his splendid voice. With him was the New York String Trio, which won the favor of the audience. The pretty Playhouse with its air of early spring was filled from stage to door. Mrs. Spooner witnessed her son's triumph and was heartily congratulated by hundreds of friends.—New York Tribune Washington correspondent.

Musical Sailings.

Mr. and Mrs. Riccardo Martin and George Folsom Granberry on the Canopic from Boston, June 8, for the Mediterranean ports; Kathleen Parlow on the Königin Luise from New York for Germany; June 11, Dr. Ernst Kunwald on the Kronprinzessin Cecilie from New York for Germany. Julia Waixel, pianist and accompanist, will sail on the Olympic, Saturday, June 15.

PITTSBURGH

PITTSBURGH, June 8, 1912.

One of the artistic musical events of the season was the appearance of Sophia Kassmir, the young Russian soprano, in a benefit song recital, assisted by the Pittsburgh Male Chorus, James Stephen Martin, director, at the Rittenhouse, Friday evening, May 31. The young artist was in excellent voice, and her artistic work assured her many friends of the brilliant future which has been predicted for her. Miss Kassmir has received her entire vocal training with James Stephen Martin, the well known vocal teacher. Madame Schumann-Heink, during her recent stay in Pittsburgh, heard Miss Kassmir sing, and was so impressed with her art that she offered her assistance in helping Miss Kassmir to complete her education for grand opera. As a result Miss Kassmir will go abroad shortly to continue her study, where her progress will be watched with interest by her many Pittsburgh friends. The singing of the Male Chorus on this occasion was excellent, and they were compelled to respond to many encores. Miss Reheard's accompaniments for Miss Kassmir were a feature of the evening. The program follows:

Invictus	Bruno Huhn
Pittsburgh Male Chorus.	
Aria from Aida, Ritorna Vincitor	Verdi
Miss Kassmir.	
Three Gypsy songs—	
The Gypsy Trail (unison for basses)	Tod Galloway
Where My Caravan Has Rested (unison, for tenors),	
Herman Lochr	
Gypsy John	Clay Page
Pittsburgh Male Chorus.	
Nina	Pergolesi (1736)
La Colomba (Tuscan folk song)	arr. by Kurt Schindler
Zueignung	Strauss
Erl Koenig	Schubert
Miss Kassmir.	
Aria from Der Freischütz, Leise, Leise	Von Weber
Miss Kassmir.	
It Was a Lover and His Lass	E. S. Engelsberg
Serenade	E. J. Fitzhugh
Tenor solo by John B. Seifert.	
Shandon Bella (requested)	George B. Nevin
Pittsburgh Male Chorus.	
Pleading	Edward Elgar
Captive Lark	London Ronald
The Little Gray Dove	Victor Saar
Will o' the Wisp	Charles G. Spross
Miss Kassmir.	
Spring Song (Blue Danube Waltz)	Johann Strauss
Pittsburgh Male Chorus.	

Nothing more delightful could be arranged for the people of Pittsburgh than the series of concerts to be given every evening excepting Sunday from June 15 to August 24 in the music garden of the Hotel Schenley. Carl Bernthaler, whose success in other seasons won for him hosts of friends, will again be at the head of an orchestra of thirty players, most of whom were associated with him in his earlier concerts. The Schenley concerts were begun four seasons ago by Frank W. Rudy, who is again in charge of details connected with them, and although they were discontinued last season on account of Mr. Bernthaler's engagement in Cincinnati, the interest in this year's series proves that the concerts are exceedingly popular. The charm of hearing excellent programs out of doors, and the informality of the concerts has always appealed strongly to those who hesitate to attend a more formal affair, and the audiences greatly resemble those which attend the Pittsburgh Exposition, where either business or evening, clothes is the proper dress. As has been customary in the past, soloists and choral organizations of the city will take part in the programs from time to time, the first of the latter, the Mendelssohn Male Choir, directed by Ernest Lunt, appearing at the opening concert on Saturday evening, June 15. Roman H. Heyn, who is supervising the concerts for the Ritz-Carlton Company, is also conferring with Mr. Rudy in regard to presenting soloists and musical attractions from other cities. The first soloist to appear is Ida May Heatley, the well known contralto, who sings on Wednesday evening, June 19. Miss Heatley will be followed by Francis Allan Wheeler, baritone, whose work has been entirely successful during the past season. Mr. Wheeler sings June 21, and June 22 the Euterpean Choral, a chorus of women's voices conducted by Charles Albert Graninger, will be heard. Karl Malcherek, concertmaster of the orchestra, will also make his appearance as a soloist during the first week, and the remainder of the season will contain many interesting innovations. The orchestra shell and its surroundings, which were rebuilt last season, are to be further beautified with magnificent floral decorations, and the garden, with its charming surroundings and soft lights, will be an ideal spot on a summer's night. Mr. Bernthaler's ability as a program maker is undisputed, and concert patrons will be given both the classics and the best of the lighter compositions. Books of coupons are issued at the same low price

maintained in former years, and bring the concerts within the reach of all who may desire to attend.

At the evening service of the Calvary Church, May 26, a musical program was given by the Pittsburgh branch of the American Music Society. The entire program, as follows, was devoted to the works of local composers:

Organ prelude—	
Church Bells	Vincent A. Wheeler
Offertory in A	Vincent A. Wheeler
Processional Hymn	Horatio Parker
Magnificat	H. B. Gaul
Anthems—	
Out of the Deep	L. M. Gennett
We Have Thought of Thy Loving Kindness	Vincent A. Wheeler
Art Thou Weary, Art Thou Languid	H. B. Gaul

Offertory anthems—	
Strong Son of God (baritone solo)	T. Carl Whitmer
Sung by Francis Wheeler.	
The Lord Is My Light	Ed. Napier
Vesper Hymn	Horatio Parker
Recessional Hymn	E. J. Hopkins
Organ—	
Retrospection	Silas G. Pratt
Reverie	Silas G. Pratt
By Mr. Gaul.	

Organ—	
Slow movement from sonata	W. H. Oetting
Lament	T. Carl Whitmer
Festival March	T. Carl Whitmer

HOLLIS EDISON DAVENNY.

Toronto Conservatory Celebrates.

The Toronto Conservatory of Music celebrated its twenty-fifth anniversary in the Canadian city Wednesday, June 5, with a banquet, followed by the presentation of a portrait of Dr. Edward Fisher, long the director of the Conservatory.

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WASHINGTON

THE KEMESAW APARTMENTS,
WASHINGTON, D. C., May 31, 1912.

Much interest centered in a recent recital by Dr. Anton Gloetzner, at Gunston Institute, when he was heard in a program of his own compositions in manuscript. Dr. Gloetzner is one of the older members of the musical colony of Washington and his recital attracted both the music lover and critic. Dr. Gloetzner had the assistance of Miss Fallie, soprano, a student of Belcourt Seminary, and Herman Rakemann, violinist, with the Washington Symphony Orchestra.

The third in the series of recitals given at the "Manor," Randall Highlands, by Mrs. Warner A. Gibbs, soprano, was on Wednesday, May 22, when a distinguished company, including Miss Taft, Mrs. Champ Clark, Viscountess D'Azy, and others listened to a delightful program which owed not a little of its success to Ethel Tozier, pianist, this being her first appearance since her recent concert tour.

Ethel Tozier's many friends are interested in her coming wedding, which will take place the early part of June. After a short honeymoon trip Miss Tozier will locate in New York, where she will continue her concert work and recitals, as well as her teaching. She has a very large class in piano and her change of residence will be greatly felt by her pupils.

Frank Dixon, lecturer and head of the American Lyceum Institute, soon will leave for a short stay in New York to perfect his plans for the coming year lecture-recitals.

The advanced pupils of the Virgil Clavier Piano School, Georgia E. Miller, director, will give a recital, assisted by Ruby Stanford, violinist, at the Masonic Temple, June 5. A very interesting program has been arranged.

Clara Drew, contralto, who is under the management of the Radcliffe Bureau, has returned from a concert tour.

The recent death in New York at her home on Riverside Drive, of Fanny Kellogg-Bachert, once a famous con-

cert singer and patron of music, has been deeply felt by her old friends in Washington. Mrs. Kellogg-Bachert was a favorite pupil of the mother of the late Richard Mansfield, and has sung with the leading musical societies of the country. Her portrait hangs in a place of honor in her old home, Des Moines, Ia.

DICK ROOT.

Henschel in London and in Splendid Voice.

Georg Henschel, long acknowledged one of the master singers of the world as well as composer and accompanist extraordinary, made his first appearance of the season in London, June 3, and, from all accounts, he was in splendid voice. Dr. Henschel has not sung in the United States since 1901, although he visited here and spent four



GEORG HENSCHEL.

months in Boston quietly coaching a large class of singers. The European critics declare that Henschel was never greater than he is today. He has been pronounced a virile and wonderful artist. His interpretations of the German lieder, French and English songs and oratorio arias and old Italian music have made an impression on the musical world that cannot be effaced, and that explains the vital interest singers and vocal students of all classes have taken in the Henschel recitals. They are educational in the truest understanding of that word and mean everything to the lover of great lyrical presentations.

Besides recent appearances in Great Britain, Dr. Henschel has had marked success in Holland (three tours in one year), and in Paris.

Among the New York engagements already closed for Dr. Henschel is one concert with the New York Symphony Orchestra, when he will sing the Hans Sachs monologue from "Die Meistersinger."

Madame Rider-Kelsey a Great Singer.

The increasing popularity of American artists in their own country (could any thought be more laconic, significant or dispiriting?) is clearly shown by a recent statement made by Frank van der Stucken, conductor of the Cincinnati Festival. The statement concerns Madame Rider-Kelsey, the eminent American soprano, in particular, and is as follows: "I need the American singers in my festivals. For instance, I wouldn't think of giving a festival without Rider-Kelsey." That is the usual attitude shown toward this great American artist whenever difficult and important singing is to be done and explains why Madame Rider-Kelsey has appeared at every Cincinnati festival that has been given since she began her professional career.

Mr. Van der Stucken is but one of many musical directors in the United States who have expressed their outspoken admiration for the art of Madame Rider-Kelsey. The matchless beauty of her voice, her keen intelligence and her rare interpretative powers in songs and oratorio have placed her in the foremost ranks of the world's singers. Managers, too, even though they have never had Madame Rider-Kelsey under their personal direction, have proclaimed her as one of the greatest attractions among

native born singers. Madame Rider-Kelsey's success in her own country has been a wonderful inspiration to other American singers and an army of vocal students are as eager to hear her sing today as any of the great foreign vocalists. The vocal students have declared again and again: "We can learn so much from Rider-Kelsey's method and her general style of singing; she is one of our greatest artists and is greater today than at any time in her career."

A few extracts from newspaper reports concerning Madame Rider-Kelsey's singing at the recent Cincinnati festival follow:

Madame Rider-Kelsey did the most convincing work she has ever done in this city. Her singing was full of tenderness and pathos.—Cincinnati Post, May 9, 1912.

Madame Rider-Kelsey sang in the finished style that is hers. There are few concert singers today who can rank with her in voice, style and musical merit.—Cincinnati Enquirer, May 11, 1912.

Madame Rider-Kelsey . . . gave the finest exhibition of musical style heard since the opening night, showing keen appreciation of the spirit of the exquisite work with its mystical mediaeval mood.—Cincinnati Enquirer, May 11, 1912.

Corinne Rider-Kelsey, fine oratorio singer that she is, gave a splendid performance of her part.—Cincinnati Enquirer, May 9, 1912.

Madame Rider-Kelsey sang the beautiful "I Am an Angel Fair" with all her accustomed purity of tone and refined interpretation.—The Cincinnati Post, May 9, 1912.

Beautifully delivered by Madame Rider-Kelsey were the two numbers, her tone being deliciously clear, limpid and full rounded.—Cincinnati Commercial Tribune, May 9, 1912.

The chief interest Wednesday night was in the soloists. Madame Rider-Kelsey, always a favorite with Cincinnatians, made her first appearance in the present festival and was greeted with salvoes of applause.—Cincinnati Times-Star, May 9, 1912.

Williams Pupils' Recital.

The following program was given by the pupils of Janet Bullock Williams, in the ballroom of the Plaza Hotel, New York, on Friday evening, June 7:

Shall I Wasting in Despair.....	Lane Wilson
You'd Better Ask Me.....	Löhr
Clarence Eckford Cliver.	
Ashes of Roses.....	Woodman
The Sweetest Flower that Blows.....	Rogers
Isabelle Littig.	
A Maid Sings Light.....	MacDowell
The Swan Bent Low.....	MacDowell
Gladys Dibble.	
Barcarolle (Tales of Hoffmann).....	Offenbach
Miss Wells and Miss Davis.	
Berceuse, Jocelyn.....	Godard
Isabelle Ames.	
Coppelia Waltz.....	Delibes
O Light Canoe.....	Mallinson
Mrs. Charles Franklin Adams.	
Come Unto These Yellow Sands.....	La Forge
Haymaking.....	Needham
Beatrice Griffiths.	
Two Quartets from The Persian Garden.....	Lehmann
Miss Wells, Miss Little, Mr. Hallam and Mr. Rathbun.	
Sabbath Morning at Sea.....	Elgar
Kate Davis.	
As When the Dove.....	Handel
Florence Elise Vance.	
I Am Thy Harp.....	Woodman
Remembrance.....	Salter
Julia Maud Little.	
Now Sleeps the Crimson Petal.....	Quilter
Ständchen.....	Strauss
Waldfahrt.....	Franz
Jeannette Millen Wells.	
O Ma Lyre Immortelle (Sappho).....	Gounod
Kate Davis.	
Waltz Song (Romeo and Juliet).....	Gounod
Mrs. Charles Vandenberg Benton.	
Ruhe Süßliebchen.....	Brahms
Sehnsucht.....	Brahms
Mary Graff.	
Duet (Thais).....	Massenet
Miss Wells and Frank Rathbun.	
Miss Williams at the piano.	

There was a large assemblage of interested friends, who showered applause and flowers upon the participants in recognition of the excellence of their work.

Max Jacobs' Season and Plans.

Max Jacobs, violinist, has had the busiest season in his career, having played in over thirty private concerts and given eleven string quartet concerts with the Max Jacobs Quartet. Then he has had private pupils regularly, and all this, with rehearsals, has kept him on the jump since October 1, 1911. His brother, Ira Jacobs, expert pianist and accompanist, has collaborated with him, playing solos, ensemble works and accompaniments. The approaching summer will find him busy as usual. June 22 he goes to West End, N. J., on the coast, where he will remain until September 15. He will teach a summer violin class there and play at Long Branch, Ocean Grove, Edgemere, Far Rockaway, with other places in definite prospect. Greenwich, Conn., where he has pupils, may arrange with him for a concert visit. Wednesdays of every week will find him at his New York City studio, 15 West Ninety-first street.

On the occasion of his first appearance in
London on May 9th, 1912

LOUIS PERSINGER

The American Violinist

was favorably criticised by the London
Press

The London Daily Telegraph said:

"Not since Sarasate have we heard violin playing more neat in the left hand or more masterly in the bow hand."

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American tour of Mr. Persinger is now
assured, not many more dates are open.

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assured.

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BOSTON

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Boston, Mass., June 8, 1912.

The fifth week of the ever delightful "Pops" brought the spirited and enthusiastic conducting of Andre Maquarre for the remainder of the season as well as many novelties to the programs, in addition to the special nights, June 4 and 5, when the Massachusetts Institute of Technology and Williams College celebrated respectively. A feature of the "Tech Night" is that the entire house is sold out to students and their friends, no seats being available for the general public on that occasion.

The Plymouth Choral Society, Charles B. Stevens, conductor, gave the second concert of its fifth season in the Universalist Church, Plymouth, May 28, when Gaul's "Holy City" and a miscellaneous program was given by the following soloists: Edith Andrews Perkins, soprano; Rose Blair Delano, contralto; Louis Carroll, tenor, and Dr. A. L. Harpin, bass.

A matter of considerable pride to Priscilla White, the well known vocal teacher of this city, is the recent brilliant success scored by her pupil, Mabel Ebner, whose concert in Columbus, Ohio, May 23, received the following glowing tribute from the Columbus Sunday Dispatch, a tribute particularly remarkable in view of the extreme youth and inexperience of the singer:

Giving a good account of the assiduous study she has devoted to the art of singing under her Boston teacher, Mabel Ebner made her debut as a soprano soloist before an enthusiastic audience at the Chamber of Commerce, Friday night. After each number she was fairly showered with flowers from her many friends, until, after her last number the piano was a veritable rose garden. Miss Ebner contributed nine numbers, including a couple of dainty encores, to the program in which she was admirably assisted. A debutante's program could not have been more ideally chosen. Most of the songs were lyrical numbers, well out of the much-trodden paths, in which Miss Ebner's really gratifying diction had full opportunity for expression. Her voice, a pleasant soprano, well-rounded and with a suggestion of the mezzo quality, was heard to superior advantage in her second group, "Thou Art the Sun," by Harvey; "How Much I Love You," by La Forge, and Spross' "Will o' the Wisp," and in her last number Batten's "April Morn," in which she was able to display the acquisition of considerable coloratura attainments. But with all her tonal quality, which is produced with much smoothness and grace, the most notable feature of her singing, in its present development, is her command of correct, understandable and cultured expression. This is a vital foundation for the young singer and Miss Ebner has evidently received thorough instruction in that particular branch of technic. She has a refined and gracious personality, a voice that breathes culture and natural ability in every phrase and her friends will await confidently her future successes.

The first annual dinner of the American Music Society was held at the Hotel Westminster, Monday evening, June 3, when Helen Clarke, president of the Boston Center, presided. After a brief address by Miss Clarke at the conclusion of the dinner, the following speakers were introduced who made interesting remarks on the different

branches of the society: Edith Dalton, Henry Gideon, Mrs. Farwell (mother of Arthur Farwell), Benedict Fitzgerald and Mrs. W. S. Blake, the present secretary of the Boston Center.

Nativa Mandeville, coloratura soprano pupil of Anna Miller Wood for the past eight seasons, gave a concert in Providence, R. I., May 3, assisted by Paul Dufault, the eminent French tenor, who is to tour with Madame Cisneros next season. Miss Mandeville was the recipient of many words of praise for her lovely voice and fine vocal training.

A hasty trip to this city in the interests of her Boston clients was made last week by Mrs. Paul Sutorius, the New York manager.

The twelfth annual convention of the Phi Mu Alpha-Sinfonia Fraternity of America, took place May 29, 30 and 31, under the auspices and as guests of the Alpha Chapter, at the New England Conservatory of Music. The official program, which was faithfully adhered to, provided interesting entertainment for all, and brought the visiting members in still closer touch with the Alpha Chapter, the foundation of this now widespread association.

Several copies of prominent Italian newspapers have been received by Arthur J. Hubbard, of this city, containing enthusiastic writeups of a former Hubbard pupil, Enrichetta Wood, whose rendering of a charming program of songs and operatic arias in the presence of Queen Margherita and many other personages of the Italian Court delighted her distinguished audience immensely. Mrs. Wood, formerly Enrichetta Godard, is the wife of John L. Wood, the American Consul at Tripoli, who, by his attitude and actions during the present war has earned the undying admiration and gratitude of the Italian people. In speaking of Mrs. Wood's vocal gifts on this occasion La Tribuna of Rome says:

The distinguished Signora who couples with her exquisite gentleness of manner an artistic temperament truly exceptional, made the program of the audition most interesting by the perfection of her interpretations as well as her musical gifts. The Queen Mother congratulated Mrs. Wood most heartily at the close of the concert expressing her unbounded pleasure in the delightfully artistic work of the singer.

Despite the intense excitement aroused in Berlin by Dr. Muck's return to this country as conductor of the Boston Symphony Orchestra, the management here has gone calmly ahead with its plans, and now announces the first public rehearsal and concert of their thirty-second season in Boston to take place October 11 and 12 respectively with Dr. Muck as conductor after his four years' absence in Europe. Previous to the first Boston concert the orchestra will open its season with a concert in Northampton, Mass., October 9. The usual number of twenty-four re-

hearsals and twenty-four concerts will be given during the winter and the list of soloists will, as in the past, include the names of the greatest artists touring this country.

BLANCHE FREEDMAN.

MUSIC IN OKLAHOMA.

OKLAHOMA CITY, Okla., June 5, 1912.

There has been an unusual number of pupils' recitals and commencements within the last few weeks. It was impossible to attend them all since two or three were sometimes held on the same evening. As is usually the case, the pupils making the best showing were found to be under the guidance of competent instructors.

The two recitals given by pupils of the Musical Institute unquestionably showed a much higher standard than one would expect in such a young city. In spite of the intense heat there were over 700 people at the Friday evening concert. Teachers' certificates were presented to Theo. Blesh (from the violin class of J. Gerald Mraz), Effie Duke, Ethel Carson, Helen Hamilton, Delia Selway and Bess Land. All excepting the last were from the piano class of Alfred Price Quinn, a former pupil of Teichmüller. Theo. Blesh with De Beriot's ninth concerto, Anna Butler with the same composer's "Scene de Ballet" and thirteen year old Blanche Schwarz playing Kela-Bela's Hungarian fantasia, were the violinists who deserved fully the recalls they received. Encores were given by Ethel Carson, Helen Hamilton and Effie Duke. Perhaps the greatest ovation of all was accorded the exceptionally gifted child, Martha Thompson, who gave finished readings of Schubert's impromptu in E flat, Schumann's "Bird as Prophet" and Chopin's etude, op. 10, No. 4.

Roberta Worley and Gladys Oliver, sopranos, and Miss Jimmie Ratledge, pianist, were also recipients of hearty applause from the enthusiastic audience.

ALFRED PRICE QUINN.

May Hamilton Visits Seattle.

May Hamilton, THE MUSICAL COURIER representative in Victoria, B. C., recently paid a visit to Seattle, and reports that she "thought the fine city of the Northwest resembles New York, only that it is smaller."

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Musical Hosts in Old Norfolk Meet Again.

NORFOLK, Conn., June 7, 1912.

The Litchfield (Conn.) County Choral Union held its twentieth meeting, or what in other communities is called music festival, Tuesday, Wednesday and Thursday, June 4, 5 and 6. This being a private enterprise (admission being by invitation) formal criticism is hardly expected,



KATHLEEN PARLOW.

but the fact that the audience assembles by courtesy of the music benefactors rather than by paying money at the box office, in no way lessens the artistic expectations with the corresponding artistic realizations. The concerts took place, as heretofore, in the Music Shed at Norfolk. There was an orchestra of seventy men from New York, chosen by Henry P. Schmitt, concertmaster of the New York Philharmonic Society. The soloists, all of them celebrated, included Alma Gluck, Riccardo Martin, Herbert Witherspoon and Lambert Murphy, of the Metropolitan Opera Company; Clarence Whitehill, of the Philadelphia-Chicago Grand Opera Company; Margaret Keyes, the contralto; Maud Powell and Kathleen Parlow, violinists.

The features of the opening night were a new cantata and violin concerto by Samuel Coleridge-Taylor and a



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RICCARDO MARTIN.

new orchestral fantasia by George W. Chadwick, of Boston. The program for the first night follows:

JUNE 4.

A Tale of Old Japan.....Coleridge-Taylor
Chorus of 425 voices. Orchestra of seventy players, with solos by Madame Gluck, Miss Keyes, Mr. Murphy and Mr. Whitehill. Conductor, Mr. Paine.

This work was composed for the Union.

Violin concerto.....Coleridge-Taylor
Madame Powell and orchestra.
Conductor Mr. Mees.

First edition. Composed for this concert.

Aphrodite, orchestral fantasia.....Chadwick
Composed for this concert and conducted by the composer.



ALMA GLUCK.

Evening Star.....Wagner
Mr. Whitehill and orchestra.

Hungarian Rhapsodie No. 2.....Liszt
Festival Chorale.....Battell

Maud Powell, one of the greatest players of the world and a musician who has to her credit a number of pre-



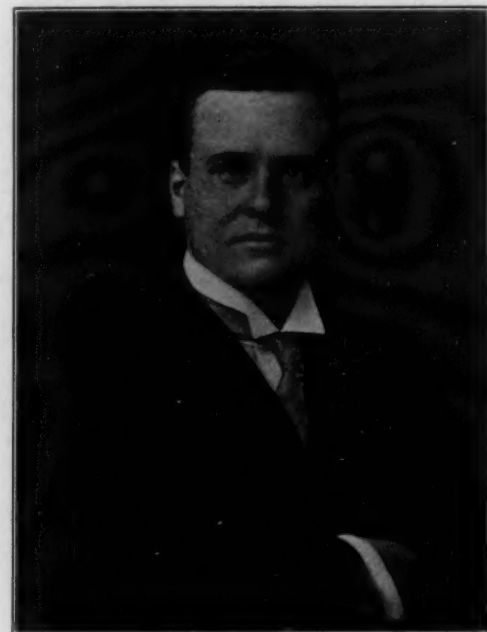
MAUD POWELL.

miere performances, did all that was possible with the Coleridge-Taylor violin concerto; however, as a novelty of the occasion it attracted sufficiently to interest the visiting musicians, among them being Frederick Stock, musical director of the Theodore Thomas Orchestra of

Chicago. It is reported that Mr. Stock will present the concerto in Chicago and that Madame Powell has been engaged to play the solo part.

The program book of the festival gives the appended description of the Chadwick composition:

The original idea for this piece was suggested by the contemplation of the beautiful head of "Aphrodite" which was given to the Boston Art Museum by Francis Bartlett and which was found on the Island of Cnidos in the Grecian Archipelago. In ancient times the statues of Aphrodite, Goddess of Love and of Sailors, were placed on or near the seashore. This symphonic fantasia or tone poem is an attempt to suggest in music the poetic and tragic scenes which may have passed before the sightless eyes of such a goddess.



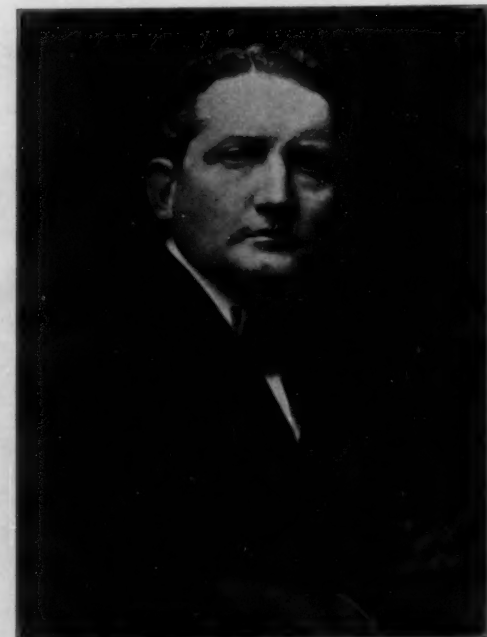
LAMBERT MURPHY.

These scenes, which are preceded by a short introduction, in the nature of an apostrophe, might be characterized as follows:

Moonlight on the sea.....Andante con moto
Storm.....Allegro con fuoco
Requiem.....Andante lamentabile
The lovers.....Andante amoroso
Children playing.....Allegretto semplice
Approach of a great army and hymn to Aphrodite.....Maestoso
Moonlight scene partly repeated and finale.....Molto maestoso

Although each of these scenes is complete in itself they are connected together by an Aphrodite motive which is developed throughout the whole piece in various forms and is given originally to the English horn in the first scene.

Mendelssohn's oratorio "Elijah" was sung on the second night of the festival, Wednesday, June 5, with Madame Gluck, Miss Keyes, and the Messrs. Martin and Witherspoon as the principal soloists; Richard P. Paine, conducted, and a supplementary quintet made up from the chorus; Mrs. George W. Judson, Mrs. S. G. Howe, Thomas Murray, Albert F. Tuttle and Elisha S. Chapin.



CLARENCE WHITEHILL.

The Choral Union and orchestra shared in the glories of the night with the solo artists.

At the closing concert on Thursday evening, June 6, Kathleen Parlow made her first appearance in Norfolk,

and judging by the verdicts she will appear there again. Miss Parlow played superbly, arousing golden opinions by her wonderful tone and consummate beauty of her art. The program for this concert included these numbers:

Sakuntala overture Goldmark
Orchestra.
Aria from Louise Charpentier
Hark, the Gentle Lark Bishop
Madame Gluck.
Flute obligato, Mr. Stoeckert.



MARGARET KEYES.

Allegretto from symphony Beethoven
Violin concerto Tchaikowsky
Miss Parlow.
Selection Lumbye
Orchestra.
Natoma Herbert
Conducted by the composer.
Hindu Song Rimsky-Korsakow
Indian Song Cadman
Hopak Moussorgsky
Madame Gluck.
Tarantelle for flute and clarinet Saint-Saëns
Mr. Stoeckert, Mr. Belucci and orchestra.
The Last Spring Grieg
Angels' Dance, Vita Nuova Wolf-Ferrari
Il Re Pastore Mozart
Madame Gluck.
Violin obligato, Miss Parlow.

Kaiser March Wagner
Madame Gluck received an ovation after singing the florid song by Bishop in the first half of the concert and the young prima donna did a very gracious thing. As the chorus seemed as enthusiastic as the audience, the soprano repeated the number as a compliment to the singers whom she faced during the repetition. The musical offerings of the last night, all more or less familiar, apparently pleased the majority more than the music of the first and second nights. Norfolk in this respect is no different from any other musical center; the average music lover prefers selections that he has heard before, and if presented by great artists, as on this night, the joy of hearing it is all the greater. Miss Parlow's performance of the Tchaikowsky concerto proved one of the great events of the festival.

The Litchfield County Choral Union was founded to honor the memory of Robbins Battell. Dr. Irving L. Hamant is president and Edmund Brown vice president. Among the honorary members elected during the past twelve years are Clara Louise Kellogg-Strakosch, Carl Strakosch, Coleridge-Taylor, Horatio Parker, Arrigo Boito, Camille Saint-Saëns, Arthur Mees, Sidney Homer, George W. Chadwick, Max Bruch, Henry Hadley, Alice M. Longfellow, Antonin Dvorák, John Knowles Paine, Gustave J. Stoeckel and Dr. Edward Everett Hale.

Antonia Sawyer was among the New Yorkers at the festival. Mrs. Sawyer attended the Wednesday and Thursday night concerts and the Thursday morning public rehearsal. Many persons not able to attend the evening concerts were invited to be present at the morning rehearsals when the programs were identical with those presented in the evenings. A number of railroad conductors were special guests on Thursday morning.

Norway has had to wait more than sixty years to hear Wagner's "Lohengrin." There is in the whole country only one large theater, the National, at Christiania, and that is given up chiefly to plays. The recent performance of "Lohengrin" was the first of any Wagner opera ever given in Norway.—New York Evening Post.

Press Praises Henri Scott.

Henri Scott, basso of the Philadelphia-Chicago Opera Company, appeared successfully at the Richmond (Va.) Festival on April 30, and in a concert version of "Faust" with the Mozart Club, of Pittsburgh, on May 2. The press praised his work in the following terms:

Henri Scott, smooth shaven and magnificent in physique, came before his hearers and sang "Le Tambour Major," which may be interpreted as "The Drum Major," a stirring military song from the opera "Le Cid," by Ambroise Thomas. The song made a hit and Mr. Scott, after three recalls, obliged with an encore. He chose Mozart's great basso solo from "The Magic Flute," which bears the English title of "Who Treads the Path of Duty."—Richmond Virginian.

Mr. Scott, a heavy, resonant bass, gave with fine effect and great power of voice "Le Tambour Major," from Ambroise Thomas' "Le Cid," exhibiting the same flexibility and breath control that enabled him to sing so successfully "With Joy the Impatient Husbandman," from "The Seasons" (which he sang here several years ago). He sang for encore the familiar aria from Mozart's "Magic Flute," in which he ran down to E below the bass clef in a clear, resonant tone.—Richmond Times-Dispatch.

Never before had a Richmond audience heard such singing as that of Homer, Gluck, Martin and Scott in the final "Rigoletto" quartet. The solos and duets were exquisite beyond words, and the house sat spellbound, loath to leave, many remaining in their seats as in a trance several minutes after the final number had been sung and the artists had left the stage for good.—Richmond Evening Journal.

All four were such perfect singers that they were repeatedly encored.—Riccardo Martin, Louise Homer, Alma Gluck and Henri Scott. The closing quartet from "Rigoletto" gave each artist the opportunity and each then and there made a last deep impression upon musical Richmond.—Richmond News-Leader.

As Mephistopheles, Mr. Scott carried off first honors of the concert and proved its bright particular star. Mr. Scott was not unknown to Pittsburghers, having been heard here during the opera season last winter. He has a rich, full bass voice and he is every inch an artist. The audience liked best his "Calf of Gold" and the "Serenade," and demanded encores, which were given in French.—Pittsburgh Sun.

Henri Scott, in the role of Mephistopheles, was undoubtedly the star of the performance. He is not entirely unknown here, having appeared in two of the three performances given by the Chicago Opera Company in this city last February. His experience gained on the operatic stage stood him in good stead in his most effective portrayal of the arch fiend. His splendid, resonant, bass voice and his intimate knowledge of his part earned him the greatest favor of the audience. The "Calf of Gold" and the "Serenade," with its mocking laughter, were repeated on insistent demand.—Pittsburgh Gazette-Times.

The Mephistopheles of Henri Scott was a delightful performance in every particular. His voice is a rich, virile bass and is used consummately and with the inward poise of the true artist. Of course, the two great solos, "The Calf of Gold" and the "Serenade," were eagerly awaited, and no one was disappointed in the manner in which they were sung. Both were graciously repeated by the soloist, he singing them in the original French.—Pittsburgh Dispatch.

Henri Scott sang Mephistopheles in a deep, rich bass voice and easily was the stellar attraction. His encores were given in French.—Pittsburgh Post.

Mr. Scott's resonant bass fairly visualized the role of Mephistopheles and his mocking laughter was splendidly done.—Pittsburgh Press.

Mr. Scott, in the basso role of Mephistopheles, gave a finished rendition of that trying character and added new laurels to his previous triumphs here. Mr. Scott's work with the Chicago Opera Company a few months ago paved the way for the attention given him last night and he fulfilled all expectations.—Pittsburgh Chronicle-Telegraph.

Parlow to Join Auer in Dresden.

Kathleen Parlow, after the most successful and longest season of her career, sailed for Germany Saturday of last week on the steamship Königin Luise of the North German Lloyd. Miss Parlow was accompanied by her mother, her companion on all of her travels. A number of friends were at the pier to greet the Parlows and wish them "bon voyage." Immediately on reaching Bremen, the Parlows will go to Dresden, where they will meet Miss Parlow's master, Leopold von Auer. For some six weeks the young and greatly gifted violinist will prepare some new works under Auer's guidance and later the Parlows will visit some friends and then begin a new tour of the Continent. Later Miss Parlow expects to make a tour of Russia.

The next American tour will open in January, 1913, and will include engagements on the Pacific Coast.

Charles Hackett to Sail for Europe.

In response to several flattering operatic overtures from European managers, Charles Hackett will sail September 28 for Florence, Italy, to coach with Lombardi, in the interim of preparation for his Italian debut in opera. Those who have followed this young tenor's short and brilliant concert career in this country were not entirely unprepared for this announcement, since he is so thoroughly fitted temperamentally, vocally and in all ways for an operatic career that this outcome was long anticipated. With all that, however, it required strong resolution to

give up his prominent position in St. Thomas' Church on Fifth avenue, New York, where he was called from the Arlington Street Church of Boston; give up also the constantly growing clientele he had acquired, and turn short in this other direction. Mr. Hackett felt, however, that this was best for him, and Mr. and Mrs. Hubbard, his teachers, also coincided in these plans. In pursuance of these, therefore, the young tenor accepted no further engagements for the summer, and is devoting his entire time to repertory study, which he will continue at Narragansett



CHARLES HACKETT.

Bay (the summer home of his teachers, Mr. and Mrs. Hubbard), until he sails.

In addition to the many private engagements recently filled by Mr. Hackett, he has officiated at the Albany Festival, Albany, N. Y.; sang "Lohengrin" in Meriden, Conn., and filled concert engagements at Springfield, Mass., and at Smith College, Northampton, meeting everywhere with his usual signal success.

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College of Music Commencement.

Carl Hein and August Fraemcke, directors of the New York College of Music, 128-30 East Fifty-eighth street, and of the affiliated New York German Conservatory of Music, 306 Madison avenue, announce the commencements of these institutions for this week, Thursday evening, June 13; and next week, Tuesday evening, June 18, 8.15 o'clock, both at Carnegie Lyceum. A moderate admission fee is charged, the proceeds going to the Scholarship Fund; tickets are obtainable at either institution. Piano, violin, vocal and cello solos make up interesting programs, and it is safe to prognosticate that the two concerts will easily bear comparison with any concerts given by professionals. It is a well known fact that the College of Music and the German Conservatory draw young people of unusual talents and industry to their ranks as students, and the result is seen in the altogether remarkable performances heard. As all who participate at these concerts are graduates of this year, it is evident that the apex of their musical achievements will be on exhibition.

The program at the College of Music commencement concert, Thursday evening, June 13, follows:

Variations sur un Theme de Beethoven, for two pianos, four hands, Saint-Saëns
 Louise C. Willen and Edna Wilensky.
 Concerto, No. 9, for violin, DeBeriot
 William J. Reinheimer.
 Reminiscences de Lucia di Lammermoor, for piano, Liszt
 Rose G. Tabib.
 Flower Song from Faust, for soprano, Gounod
 Dorothy E. Beaumont.
 Concerto, A minor, for cello, Saint-Saëns
 Bernhard Diamant.
 Concerto, E minor, first movement, for piano, Chopin
 Charles H. MacMichael.
 Air and Varie No. 2, for violin, Vieuxtemps
 Eli Silver.
 Songs for soprano—
 Wiegenlied, Richard Strauss
 Ständchen, Richard Strauss
 Frieda Haffner.
 Concerto, E major, fourth movement, for piano, Moszkowski
 Hyman Magaliff.
 Awarding of diplomas, certificates and testimonials.
 I Waited For the Lord, Mendelssohn
 Ladies' Chorus.

The program for the German Conservatory commencement concert, Tuesday evening, June 18, is as follows:

Trio, E flat, Beethoven
 Misses C. Benitez, M. Maschmedt and Mr. F. Nannas.
 Waltz Song, Romeo and Juliet, Gounod
 Miss Ehling.
 Polonaise No. 2, for piano, Liszt
 Miss G. Alces.
 Concerto, op. 23, F sharp minor, Ernst
 Isadore Drimer.
 Aria, Gerechter Gott (Rienzi), Wagner
 Blanche Outwater.
 Canrice Espagnole, Moszkowski
 Emily Green.
 Concerto, for cello, Eckert
 Louis Tushnet.
 Impromptu on a theme from Manfred (Schumann), for two pianos, Reinecke
 Mrs. F. Sogn, Mr. C. Escher.
 Concerto, op. 26, Bruckner
 Edna Wuestenboer.

Song, Regnava Mel (Lucia), Domzetti
 Minna Wesel.
 Concerto, A minor, Grieg
 Else Nicolini.
 Awarding of gold medal, diplomas and certificates.
 R. B. Throckmorton.
 Closing Song.
 The Graduates.

The Beel Quartet.

Among the prominent musical organizations of the Pacific Coast is the Beel Quartet, composed of Sigmund Beel, first violin; Emilio Meriz, second violin; Nathan Firestone, viola, and Wenceslao Villalpando, cello. This admirable quartet, led by the well known violinist, has been supplying music lovers of the Far West with music of a high grade, most excellently interpreted. The quartet is in great demand for concerts, a few programs being herewith reproduced:

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 Quartet in G major, Mozart
 Andante Cantabile (from quartet in D), Tchaikovsky
 Scherzo from quartet in D, César Franck
 Quartet in A major, Schumann
 Quintet in A major, Mozart
 Clarinet and strings.
 Sonata in A major for piano and violin, Franck
 Marie Wilson Stoney and Sigmund Beel.
 Quartet in C minor, op. 18, Beethoven

UNIVERSITY OF CALIFORNIA, GREEK THEATER, BERKELEY, MAY 13.

The Beel Quartet.
 Assisted by H. B. Randall, clarinet; W. H. Decker, bassoon;
 F. E. Huske, horn; L. J. Prevati, double bass.
 Septet in E flat, Beethoven
 Octet in F major, Schubert

MRS. P. A. HEARST'S VILLA, SUNOL, APRIL 27.

Quartet in D major, Mozart
 Theme and variations, Arensky
 Quartet in C major, op. 59, No. 3, Beethoven

SATURDAY CLUB, SACRAMENTO, MAY 21.

Recital by Sigmund Beel, violinist.
 Gyula Ormay at the piano.
 Sonatine, G major, op. 100, Dvorák
 Concerto, B minor, op. 61, Saint-Saëns
 Prize Song, Wagner-Wilhelmj
 Minuetto, Beethoven
 Prelude and allegro, Pugnani
 L'extase, Thome
 Airs russes, Wieniawski

During the season the quartet gave six concerts of its own, at which were heard a wide range of classic and modern compositions, among them being:

Quartet, G minor, Grieg
 Sonata for two violins, Handel
 Quintet, C major (string quartet and added cello), Schubert
 Quartet, A major, Boccherini
 Terzet two violins and viola, Dvorák
 Sextet, B flat (string quartet and added viola and cello), Brahms
 Quartet, C major, Haydn
 Variations from D minor quartet, Schubert
 Quartet, Aus Meinem Leben, Smetana

MUSIC IN CHATTANOOGA.

CHATTANOOGA, TENN., June 4, 1912.

April 30 the Chattanooga Music Festival marked the successful close of the first season of the Chattanooga Choral Society course of concerts. Although Chattanooga has had artists' courses and music festivals in other years, this is the first time a large choral society has been regularly organized with a view to making them permanent institutions. The organizer and conductor of the Chattanooga Choral Society is August Schmidt, organist and director of music at the First M. E. Church. Mr. Schmidt's musical training was received in the University School of Music, Ann Arbor, Mich., and in Paris. He has been the leading voice teacher in Chattanooga for the past three years, going directly there from Paris.

The artists heard during the winter on the course were Oscar Seagle, Francis Macmillen, Josef Lhevinne and Bernice de Pasquali; and at the festival, Jan Kubelik, Gertrude Rennyson, Corinne Welsh, Paul Althouse and Arthur Middleton, and the New York Symphony Orchestra. Max Bruch's cantata, "Arminius," was rendered with great success by the Choral Society, the chorus being, according to the statement of artists touring with the orchestra, the best trained in the South. The fine success of this year's festival is a great stimulus to interest in music in Chattanooga, and next year a more pretentious festival is planned. The Choral Society is leading the agitation for the building of a new city auditorium with modern equipment, including a large pipe organ, and it is expected that the new building will be in process of erection before the close of another season.

Denison Conservatory of Music.

Interesting programs of the commencement exercises given by pupils of the Denison Conservatory of Music in Granville, Ohio, contain ambitious numbers rendered by younger students, and graduating recitals given by Meta Ladzinski, vocalist, and Leland Asher Arnold and Ruth Esther Rockwood, pianists. The faculty concert, closing the series, given June 10, enlisted the Misses Benedict, Farrar, Bailey, Stevens, and Mr. Priske in a miscellaneous program.

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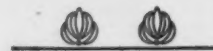
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